VOGUE

Dramatic and *Vanity Number*



NOVEMBER 15 1913
PRICE 25 CENTS

THE VOGUE COMPANY
CONDÉ NAST *President*



Palmolive Beauty

DO you want *your* skin to be soft, clear and beautiful? Then use *Palmolive*—the soap that cleanses, soothes and refreshes the *tenderest* skin because it contains *palm* and *olive oils* perfectly *blended* by our scientific method.

Long before the days of Cleopatra, palm and olive oils were the chief requisites of the toilet.

Today they are made *more* efficient by their combination in the beautiful green cake called Palmolive, which you can buy wherever soaps are sold.

Nothing in Palmolive will irritate even a baby's skin. It has a delicately faint Oriental odor. Try it for toilet and bath—15c the cake. It outsells all other high-grade toilet soaps. You will find the reason in the *use* of Palmolive. Send two 2c stamps for sample and free booklet, "The Easy Way to Beauty."



Made by B. J. Johnson Soap Co., Inc., Milwaukee, Wis.

Canadian Factory: 155-157 George St., Toronto, Ont.

PALMOLIVE SHAMPOO makes the hair lustrous and healthy and is excellent for the scalp. It rinses out easily and leaves the hair soft and tractable. Price, 50 cents.

PALMOLIVE CREAM cleanses the pores of the skin and adds a delightful touch after the use of Palmolive Soap. Price, 50 cents.

N. B.—If you cannot get Palmolive Cream or Shampoo of your local dealer, a full-size package of either will be mailed prepaid on receipt of price.



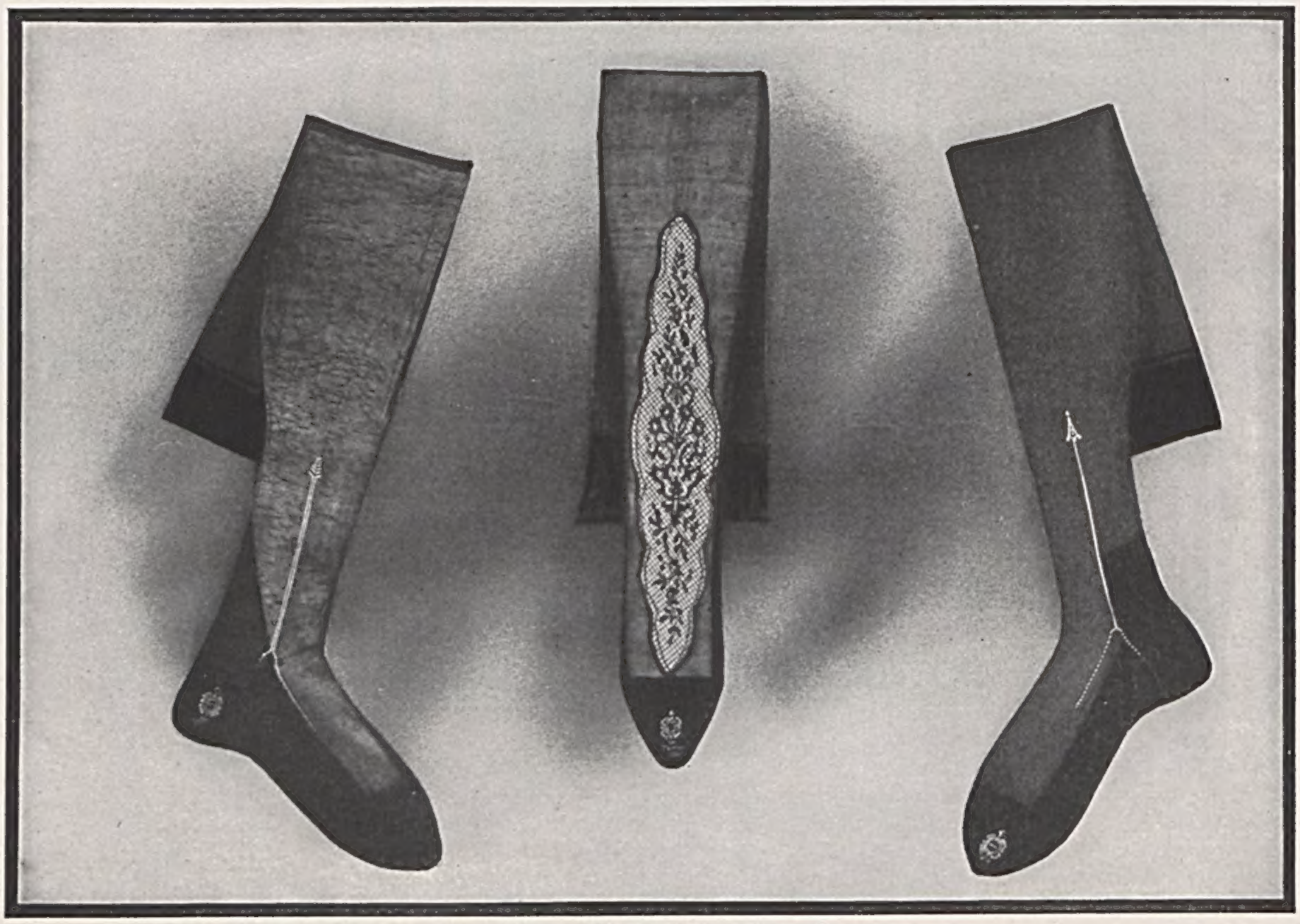
TIFFANY & CO.

DIAMONDS
IN THE LATEST STYLE SETTINGS

FIFTH AVENUE & 37TH STREET
NEW YORK

"Onyx" Trade Mark Hosiery

Silk



Several seasonable styles are here shown.

EXPERIENCE IS COSTLY

Make your experience *pay* you by purchasing "ONYX" SILK HOSIERY, thus reducing chances to a certainty.

The "ONYX" Brand sells very readily because the appeal is made through QUALITY—whether Plain Black, Clocked, Embroidered or in Most Fashionable Shades, you will find an "ONYX" Silk Hose to fill your wants.

Note: Illustration on left is a remarkably sheer example of "ONYX" Silk Hose, with the desirable double clock and the new "Pointex" heel imparting a graceful appearance to the ankle—an exclusive "ONYX" discovery. The figure on the right, with the single clock and a medium weight double heel, sole, toe and "Dub-L Top" is an exceedingly popular line and indispensable to the well dressed woman. In the center, one of many new designs in lace insertion is shown.

Prices are moderate, varying from $2.00 to $4.50 for the clocked hose and from $4.00 per pair and upwards on the lace insertion.

These styles sell very readily and are kept in stock by leading dealers everywhere.

Lord & Taylor

Wholesale *New York*

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK



Women's Japanese Quilted Gowns and Vests

These garments, imported direct by Franklin Simon & Co., are made of superior quality Liberty satin or Japanese silk, warmly interlined with finest soft down.

SIZES, 34 TO 44 BUST

No. 42. **Hand-embroidered Japanese Gown,**
of superior quality quilted Liberty satin, in light blue, pink, lavender, rose, copenhagen, gray or navy, collarless model, richly hand-embroidered, edged with silk cord and fastened with silk girdle..... **14.75**

No. 44. **Japanese Quilted Silk Gown,**
of Japanese silk, in light blue, pink, rose, copenhagen, gray, purple, navy, red, lavender, black or brown; silk frogs, cord and tassels..... **5.95**



No. 46. **Japanese Quilted Satin Gown,**
of superior quality quilted Liberty satin, in light blue, pink, lavender, rose, gray, copenhagen or navy, collarless model, edged with silk cord; silk frogs, cord and tassels..... **9.75**

No. 48. **Japanese Quilted Silk Vest,**
in black lined with white or lavender, or white lined with white..... **1.65**

No. 48A. Same model with long sleeves **2.95**

No. 50. **Hand-emb'd Japanese Gown,**
of quilted Japanese silk, in pink, light blue, copenhagen, rose, navy, lavender or purple, embroidered in Dragon design **9.75**

LA JOLIE MODE



Coiffures du Soir

For the evening, the little bonnet of shirred velvet is a novelty. It is made in various shades of "brique," edged with a tiny fringe of mink fur or skunk. The trimming is a single "flame" of Paradise, held by a jewel. There are also little toques with high revers, trimmed in front.

To wear with these coiffures, there are neck-pieces and muffs of silk tulle, trimmed with bands of the same fur. The muff, long and narrow, is finished on each side with a large flat ruffle of tulle and a bouquet of flowers in bright colors nestles in it.

Coiffures d'Opéra

For the opera, very little in the way of headdresses is worn. The hair is arranged to give a pretty profile, and leaves the nape of the neck bare. "Flames" of Paradise in colors are planted in the coiffure, ending in a jewel; sometimes a band of rhinestones binds the head; and often a woman wears her jewels in her hair—a rope of pearls or a knot of diamonds.

Coiffures de Danses

For a thé dansant, "chapeaux habillés" are worn.

In the evening, bands of tulle with jewels —sometimes beads of various colors placed on a band of ribbon bound around the head.

Coiffures de Theatre

At the theatres, almost the same coiffures as those worn at the opera are used.

For the smaller theatres, pretty little toques with tulle crowns, and a Paradise trimming bent like a whip.

MARCELLE DEMAY
11 RUE ROYALE PARIS

JOHN WANAMAKER — EXCLUSIVE PRIVILEGE IN AMERICA — New York and Philadelphia

CHIC EXEMPLARS OF THE NEW MODE IN NEGLIGEE :

—from Bonwit Teller & Co.



"LA VISION" Model, made of soft brocade crepe with two-tone chiffon tunic and blouse trimmed with soft skunk fur. Colors: pink with blue, blue with pink, white with coral, with yellow, coral with coral, nattier with ciel blue, and lavender with pink, rose with pink, gold with yellow. Price 16.50

"LA VISION" Cap, made of chiffon with contrasting shades of satin ribbon and band of fur. Shades to match negligees. Price 3.75

"LA VISION" Slipper; satin trimmed with fur and chiffon roses. Price 3.00

"REINE D'OR" Model, made of crepe meteor, trimmed with soft skunk fur and cream lace. Colors: pink, blue, gold, coral, rose, lavender, Hague blue, white and yellow. Price 10.75

Same garment lined with albatross, 12.75

"REINE D'OR" Cap, made of crepe meteor with soft cream lace and fur rosettes. Price 2.00

"REINE D'OR" Slipper, made of satin trimmed with fur and satin ties. Price 4.50

"LE PAPILLON" Model, made of liberty satin with soft cream net bodice, with lace butterfly and draped chiffon coat trimmed with fur. Colors: peach, ciel, coral, rose, nattier, gold, black and lavender. Price 19.75

"LE PAPILLON" Cap of cream net with ribbon band and lace butterfly. Price 3.75

"LE PAPILLON" Slipper with soft satin, with Grecian ties and lace butterflies. Colors as gown. Price 3.00

"LE PAPILLON"' Garter of satin, with lace butterfly to match set. Price 1.85

"CAPUCINE" Model of soft liberty satin, with silhouette drape caught into fur belt. Colors: peach, turquoise, ciel blue, Holland blue, coral, rose, gold, orchid, white and black. Price 18.50

"CAPUCINE" Cap of French tulle net, with French rose wreath and fur band. Price 4.50

"CAPUCINE" Slipper of satin with picoted-edged bow with fur buckle. Price 3.50

BONWIT TELLER & CO. HAVE READY TO BE MAILED A BROCHURE ILLUSTRATING MANY USEFUL CHRISTMAS GIFTS. A COPY WILL BE MAILED POSTPAID UPON REQUEST.

BONWIT TELLER & CO.

FIFTH AVENUE AT 38th STREET
NEW YORK

Paris:
42 Rue de Paradis

Philadelphia:
Thirteenth & Chestnut Sts.

VAN RAALTE MAKE

Veils



THE ROYAL SULTANA GIRL

The Royal Sultana

is one of the season's most attractive novelties. It is a yard and a quarter in length, with a wonderful Leaf of the Lily flowering. For the eyes it has a clear space of Turkish design, in which there is a plain mesh so dainty and delicate that even the most sensitive eyes will scarcely perceive it.

This veil is of web-like delicacy, soft and pleasant to the face, will stand any amount of pulling without tearing, clings gently to the hat and the face, and will wash perfectly.

The Butterfly Veil

is another of the most recent Van Raalte creations with a really beautiful design of flying butterflies so much in vogue just now. This veil is dainty and cheerful, and lends a pleasing air of freshness to the face of the wearer. It is of a quality similiar to the Royal Sultana, and may be bought by the yard in many fascinating combinations of colors.

Write for "The Wear and Care of the Veil"

This is a little book that tells, not only how to wear a veil, but how to best care for it. Also ask your dealer to show you the Leaf of the Lily Veil, the *waterproof* Chiffon Veil and the Stronghair Waterproof Maline. All shades and colors—various prices.

For your protection every Van Raalte Make Veil bears this little white ticket. Look for it.





THE BUTTERFLY GIRL

E. & Z. VAN RAALTE, 100 Fifth Avenue, New York

VAN RAALTE MAKE
Nets

HOUSEHOLD and ART LINENS
HANDKERCHIEFS
CHILDREN'S APPAREL
NURSERY FURNISHINGS

Gebrüder Mosse

By Appointment to Her Majesty the Empress of Germany
Founded 1865

No. 19 West 45th Street Near 5th Ave. New York

BERLIN
47-48 Jaegerstrasse

PARIS
22 Rue St. Georges

THE MOSSE TROUSSEAUX

The Mosse Trousseaux represent combinations of the finest obtainable Household Linens from Germany, Austria, France and Great Britain, each production blending beauty with serviceability.

Trousseaux prepared at any designated price.

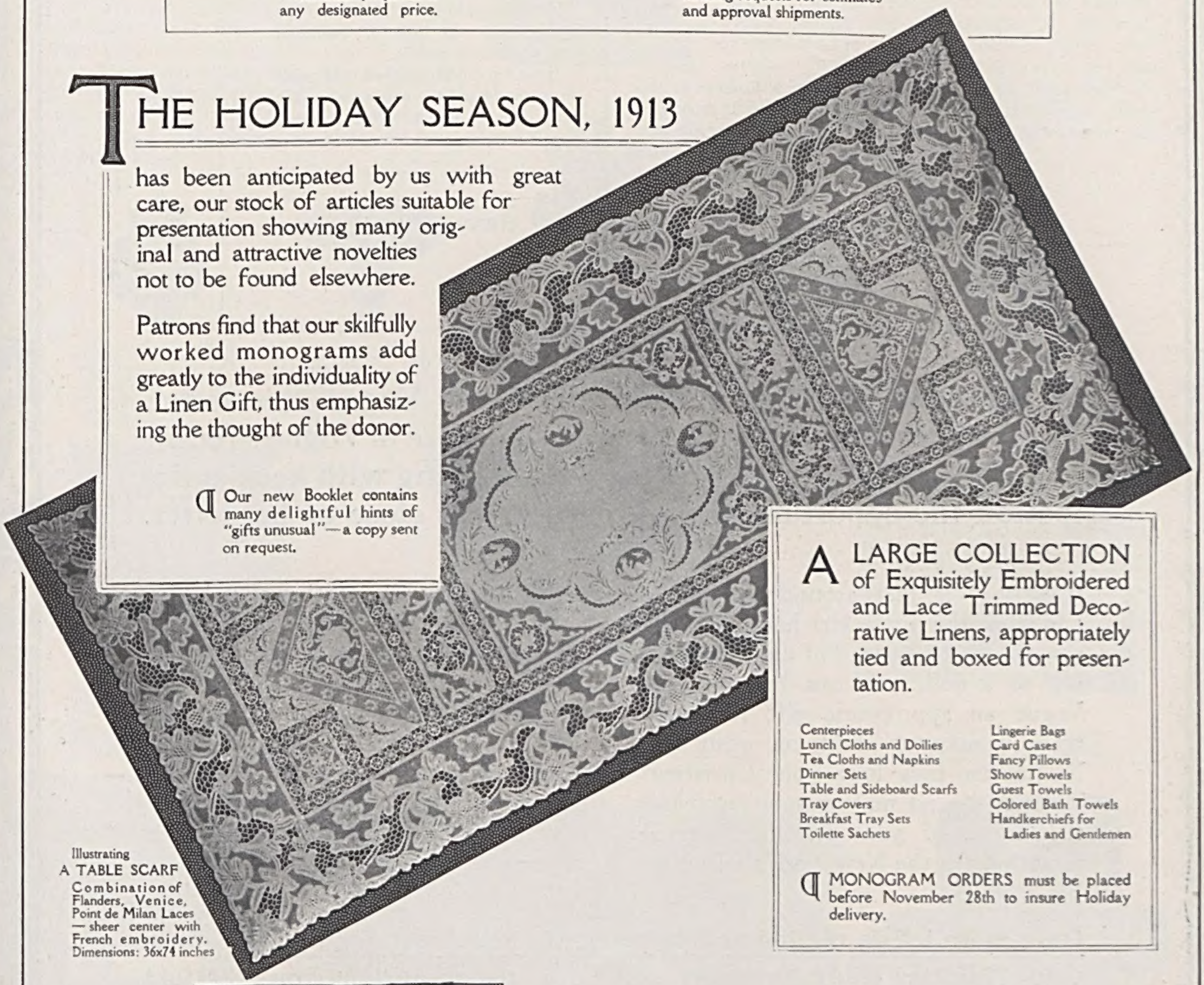
Inviting requests for estimates and approval shipments.

THE HOLIDAY SEASON, 1913

has been anticipated by us with great care, our stock of articles suitable for presentation showing many original and attractive novelties not to be found elsewhere.

Patrons find that our skilfully worked monograms add greatly to the individuality of a Linen Gift, thus emphasizing the thought of the donor.

¶ Our new Booklet contains many delightful hints of "gifts unusual"—a copy sent on request.



Illustrating
A TABLE SCARF
Combination of Flanders, Venice, Point de Milan Laces —sheer center with French embroidery.
Dimensions: 36x74 inches

A LARGE COLLECTION of Exquisitely Embroidered and Lace Trimmed Decorative Linens, appropriately tied and boxed for presentation.

Centerpieces
Lunch Cloths and Doilies
Tea Cloths and Napkins
Dinner Sets
Table and Sideboard Scarfs
Tray Covers
Breakfast Tray Sets
Toilette Sachets
Lingerie Bags
Card Cases
Fancy Pillows
Show Towels
Guest Towels
Colored Bath Towels
Handkerchiefs for Ladies and Gentlemen

¶ MONOGRAM ORDERS must be placed before November 28th to insure Holiday delivery.



SILK CARRIAGE COVER,
with fine French Hand Embroidery—"Floral Wreath."

BABY APPAREL OF ORIGINALITY AND DAINTINESS

including the cleverest productions of French designers, as well as those of our own creation, each piece showing hand-needlework of rare exquisiteness—particularly acceptable for gifts.

Baby Bath Towels
Face Towels and Handkerchiefs
Bath and Slumber Robes
Carriage Covers with Pillows
Armlets
Bootees
Bibs

HAND TRIMMED BASSINETTES

CRIB FURNISHINGS

From One of Vogue's Youngest Correspondents

306 Gwinnett Street,
Savannah, Ga.

DEAR VOGUE—

I saw your Prize Contest in this month's Vogue. And I thought I would tell you one of my pleasent Experiences I had with the Shopping Service. In the Christmas number I saw a very pretty doll. But it was very late in February. I tried any how and my order was a success. It was a beautiful doll. And I told my friend Margaret S. C. about it. She immediately sent off for one, and was so pleased with it.

It was so nicely packed and came so promptly and the note was so nice. I am just waiting to order Another next Christmas.

Yours sincerely

Harriet Paine Lawrence

In Savannah, last July, a little girl wrote Vogue this letter. We sent her a cheque for $5 as a special prize in Vogue's recent prize letter contest. Of course we are waiting with keen anticipation the opportunity mentioned at the close of her letter.

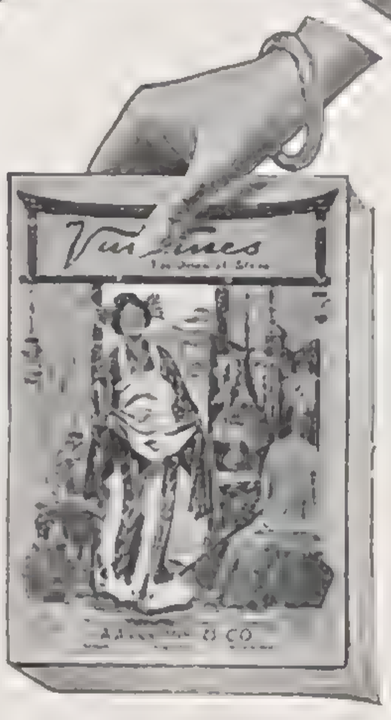
Christmas is just around the corner, and what this little girl has done, you can do. Only, instead of limiting yourself to a doll, you can buy through Vogue an appropriate gift for every man, woman or child on your list. No matter how long your Christmas list may be, no matter how capricious the tastes of your friends, there is something in the New York shops that each of them will greatly appreciate—and this *something* Vogue is prepared both to find and to buy.

Every year the express companies deliver thousands of packages from ten days to three weeks after Christmas; simply because the senders would not buy them in time. Be warned; resolve now to send Vogue your orders at the very earliest possible minute.

Once more let us remind you to be on the watch for Vogue's Christmas Gifts Number, ready November 24th. In the meantime, you will find many excellent gift suggestions in this Vogue. Order soon—a gift bought in good time saves an infinite amount of effort toward the end of the season.

VOGUE SHOPPING SERVICE

443 FOURTH AVENUE NEW YORK CITY



Let Us Send, Post Paid, This

BEAUTIFUL BOOK OF GIFTS

ILLUSTRATING hundreds of Oriental objects of art and utility—that may be ordered by mail with the same assurance of satisfaction as though personally purchased in our store. Quaint things and practical for man, woman and child, collected by the Vantine representatives in the mystical lands beyond the sea. Write now, and by return mail we shall send a copy of this de luxe edition and explain how you can do your Christmas shopping, promptly, pleasantly and profitably at Vantine's—no matter where you live. A few gifts suggested from the Vantine book of gifts:

Send Your Gift From Japan

BUT YOUR ORDER TO VANTINE'S

FIRST in your consideration in the purchase of Christmas Gifts should be the store which is headquarters for the unique—for the refined—for those things which symbolize sentiments and fit personalities, from the view-point of the old Eastern World where the expressions of graceful compliments in gifts has been a study of centuries. Vantine's representatives in the Orient have sent the result of their twelve-months' task of gathering Christmas gifts which appeal to the tastes and hearts of Americans.



6077—Reproduction of Old French Ring; mounting of 14-karat gold with rose cut diamond set in center of ring, and small diamond set in crown. The rest of the stones are Ceylon rubies. Price, $45.



11157—Chinese Jade of green color, set in a 14-karat gold (dull finish) mounting. The design is a dragon circling jade. The mounting is very finely chased. Price, $60.



7971—Reproduction of Old French Ring; mounting of 14-karat gold, set with rose cut diamonds. Mounting partly enameled in green, white and red. Price, $125.



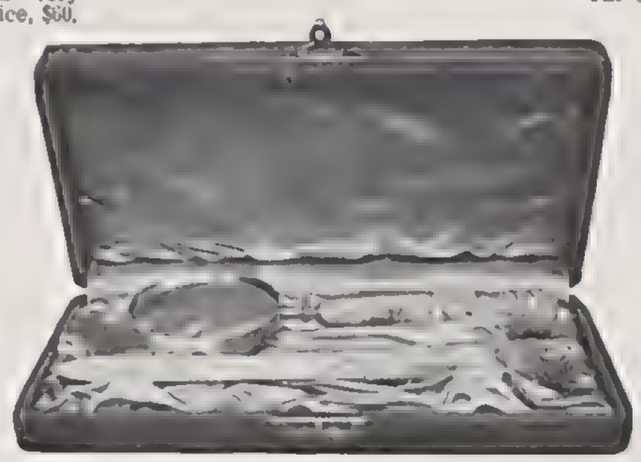
10582—Japanese 18-karat Gold Dragon Ring, workmanship of wonderful detail. Price, $15.



9819—Finely carved 14-karat Dark Green Gold Finish Dragon Ring, set with a Japanese Culture Pearl of beautiful lustre, and small ruby, set in eye of dragon. Price, $10.



No. 2073—Japanese hand embroidered silk Kabe Crepe Opera Bag, silk lined with silk draw cord in cherry, wistaria and chrysanthemum design on old rose, old blue, pink, light blue or lavender. Price, $2.



No. 29—Library set consisting of reading glass and paper cutter with deer horn handles, in satin-lined fibre case. Price, $15.25.



No. 41—Chinese hand carved ivory picture frame with two pierced carved doors and easel back in pagoda, bamboo and chrysanthemum designs. Price, $15.



Chinese Lacquer Tea Poy (or tea table), consisting of four individual tables graduating in size from 23½ x 13½ x 28½ to 14 x 10½ x 26 inches, which telescope, one under the other. Price per set, $35.



Chinese Chow Dog Skin rugs, about 2' x 4' long, with silky hair, in light brown, silver gray, white and tan colorings. A unique, though practical rug. Price, lined, $6.50; unlined, $5.

Chow Dog Automobile Rugs, carefully matched and hand made throughout. Price, $50.



No. 17—Canton Rattan Chair, hand-woven in China, of carefully selected rattan, without a visible nail in its entire construction. Price, each, $

A·A·VANTINE·&·CO·

Broadway and 18th Street, New York City

(After January 1st, 1914, Fifth Ave. and 39th St.)

Founded 1826



Corsets in the models illustrated reflect the natural uncorseted effect now so much in Vogue

No. 786. *La Vida Boneless Corset*—for average figures, built with few bones giving the new Oriental lines to the figure. Made of soft flexible coutil..... **$4.00**

No. 784. *Regaliste Girdle Top Corset*—with extra long hips. Back made of fine coutil, especially adapted for slender figures..... **$5.00**

No. 782. *Mme. Irene Corset*—medium low bust with extra long hips. Back made of excellent coutil and boned with walohn..... **$5.00**

No. 783. *Mme. Irene Hip Confiner*—made of elastic webbing with bone front, and girdle top, with lacing down the back. Hose supporters attached..... **$11.00**

No. 787. *American Lady White Broche Hip Confiner*—an ideal garment for slender figures, giving freedom and ease of action. This corset has a girdle top with elastic gore in the bust and very long close fitting hips..... **$3.50**

No. 785. *Redfern Model*—made of fancy broche, for slender and medium figures, extra low bust, long straight hips and back..... **$6.00**

Lord & Taylor

New York



AFTER ONCE wearing Carter's, the selection of underwear is greatly simplified, in fact solved, for all time. It becomes, with most families, merely a matter of sending in an order for the same size and style, in suitable weights.

Women Appreciate

The quickness with which the changes in underwear fashion are reflected in Carter models.

The beauty and good taste of the trimming and the excellent cut and lines of the models.

The elasticity of the Carter rib, which makes a garment that hugs the figure.

The fact that they are made in light, cheery workrooms, never in tenements or sweatshops, but in our own mills, situated in the most beautiful spot in New England.

The thorough washing with olive oil soap, then the sterilization so that they are immaculate, hygienic and ready to be worn without laundering.

THE WILLIAM CARTER COMPANY
Needham Heights and Springfield, Mass.

"Carter's Knit Underwear, please"

"Backed by the experience of fifty years"

Carter's

Reg. U. S. Pat. Off.

Knit Underwear

For all the Family

A PAGE OF "BEST SELLERS"

The eight best liked Vogue Patterns of this season

WHO can tell, when a new mode is launched, whether it will prove successful? All we know is that Darwin's law of the "Survival of the Fittest" will hold good. The great dressmakers themselves cannot tell in advance which model will be popular and which will fail. But, a few weeks after the openings, it is easy to choose those models that have been approved and will consequently hold their style.

Study the designs on this page. Of all the scores of new gowns and waists produced in pattern form this autumn by Vogue, these are the eight which have been most emphatically approved.

Vogue readers—a jury of women who have settled the fate of many a new creation—have placed on these eight patterns the seal of their approval. Therefore we are here presenting them all together as our *chef d'œuvres* of this season, and as the eight patterns which will perhaps prove most useful to you.

> You can order from this page just as well as from any other pattern page. The description of each pattern, as given here, is necessarily brief. But you have merely to remember that each model is one of proven value. Other Vogue readers have selected these eight patterns in preference to the others. Why not add at least *one* of them to your winter wardrobe?

And when you have decided how many of these patterns you need, please be sure to tell us your size (34 to 40), and also give the number of the pattern you want.

Some patrons of Vogue Patterns make assurance doubly sure by clipping and mailing the sketch of the pattern they are ordering. But this is not really necessary; if you will simply remember always to give the pattern number.

VOGUE PATTERN SERVICE

443 FOURTH AVENUE NEW YORK CITY



Pattern 2371-2372/22. Afternoon gown showing kimono waist and gathered tunic over plain skirt. Price, 50c for waist or skirt.



Pattern 2362-2363/22. Another smart kimono waist, with three-piece peplum and two-piece skirt. Price, 50c for waist or skirt.



Pattern 2198/22. Blouse suitable for linen, cotton crepe or chiffon; to be worn either opened or closed at neck. Price, 50c.



Pattern 2374/22. A surplice kimono waist, finished at the neck with a plaited vest of net, outlined by a frill. Price, 50c.



Pattern 2198/22. Good style blouse, including pattern for separate standing collar. The band cuffs open at back. Price, 50c.



Pattern 2356-2357/22. Semi-tailored dress with sleeves and vest of figured or broche silk. Two-piece skirt. Price, 50c for waist or skirt.



Pattern 2410-2411/22. The tunic is wired at lower edge; to be made, with the waist, of lace, veiling underskirt of draped charmeuse. Price, 50c for waist or skirt.



Pattern 2361/22. Semi-tailored blouse opening in cascade effect at front. A square collar finishes the neck. Price, 50c.



Exclusiveness!

Mechanically and Artistically — the Ohio Electric Instantly Suggests It

The Ohio Electric introduced the *double drive* and the *magnetic control*—we hold patents on both ideas. And these two features, in connection with the *magnetic brake*, afford a driving comfort and an ease of operation that no other car has ever approached.

Thousands of satisfied owners endorse that statement—the numerous imitators prove it.

Artistically—in design, finish, upholstery and appointments—the Ohio Electric bears the stamp of aristocracy throughout. It is a car that will worthily enhance the appearance of the best gowned women.

The car itself is, after all, its own best argument. Any Ohio Electric dealer will be pleased to show it to you.

Literature on request.

The Ohio Electric Car Company, 1503 W. Bancroft St., Toledo

Gibson Electrics, Ltd. Ontario Distributors Toronto, Canada

OHIO

THE ENVIED

ELECTRIC



You should choose your hosiery as you choose your gloves, with a critical eye to weave, quality, shapeliness, beauty. You will find that McCallum Silk Hosiery has all that can be embodied in silk hosiery of fascinating appearance and satisfying quality.

McCallum
Silk Hosiery

If you want hosiery in special shades to match gowns or slippers, ask for McCallum's No. 153.

Even Paris cannot show you more exquisite or exclusive effects than McCallum's new lace, lace inset and embroidered hosiery.

The Best Dealers everywhere sell McCallum's at prices upwards from one dollar.

Send for handsome booklet "Through My Lady's Ring"

McCallum Hosiery Company
Northampton, Massachusetts



SCENE IN "POTASH AND PERLMUTTER"

A Christmas Suggestion for Your Theatre-Loving Friend

Can you think of a gift that would be more appreciated than a subscription to **The Theatre Magazine?**

This is a gift that will be welcomed not only on Christmas Day but every month in the year. It is like an unlimited pass, admitting the recipient and his friends not only to the best plays in the country, but behind the scenes—into the workshop—where only the chosen few are allowed to enter.

Each issue contains hundreds of pictures of prominent stage-folk, reviews and articles of the season's successes, intimate chats with theatrical celebrities, witty anecdotes at the expense of well-known players, and an artistic cover printed in twelve colors alone worth the price of the magazine.

A Handsome Portfolio of Portraits de luxe Included Free

To make the gift doubly welcome, a handsome portfolio containing a set of six large portraits de luxe of prominent stars will be sent to reach the recipient by Christmas with a beautiful card in the name of the donor.

The Portraits are facsimile water color reproductions of the pictures which have appeared on the covers of The Theatre Magazine—11 x 15 inches—ready for framing.

The Portfolio in which the pictures come is in itself a work of art. Of buff colored art cover board, antique finish, with strong buckram binding. The set alone would make a gift of unusual beauty.

If desired, the portfolio of portraits can be sent to one address, and the subscription to another, thus making two gifts for the price of one.

To avoid any possible delay or disappointment sometimes occasioned by the holiday stress, orders should be sent in as soon as possible.

The Theatre Magazine

8 WEST 38th STREET - NEW YORK

The Theatre Magazine
8 West 38th Street, New York

Enclosed is $3.50 (Canadian, $4.35; Foreign, $4.50) for one year's subscription to The Theatre Magazine for 1914, also the Portfolio of Portraits, to be sent to—

Recipient's Name.....

Address .....

FROM

Donor's Name .....

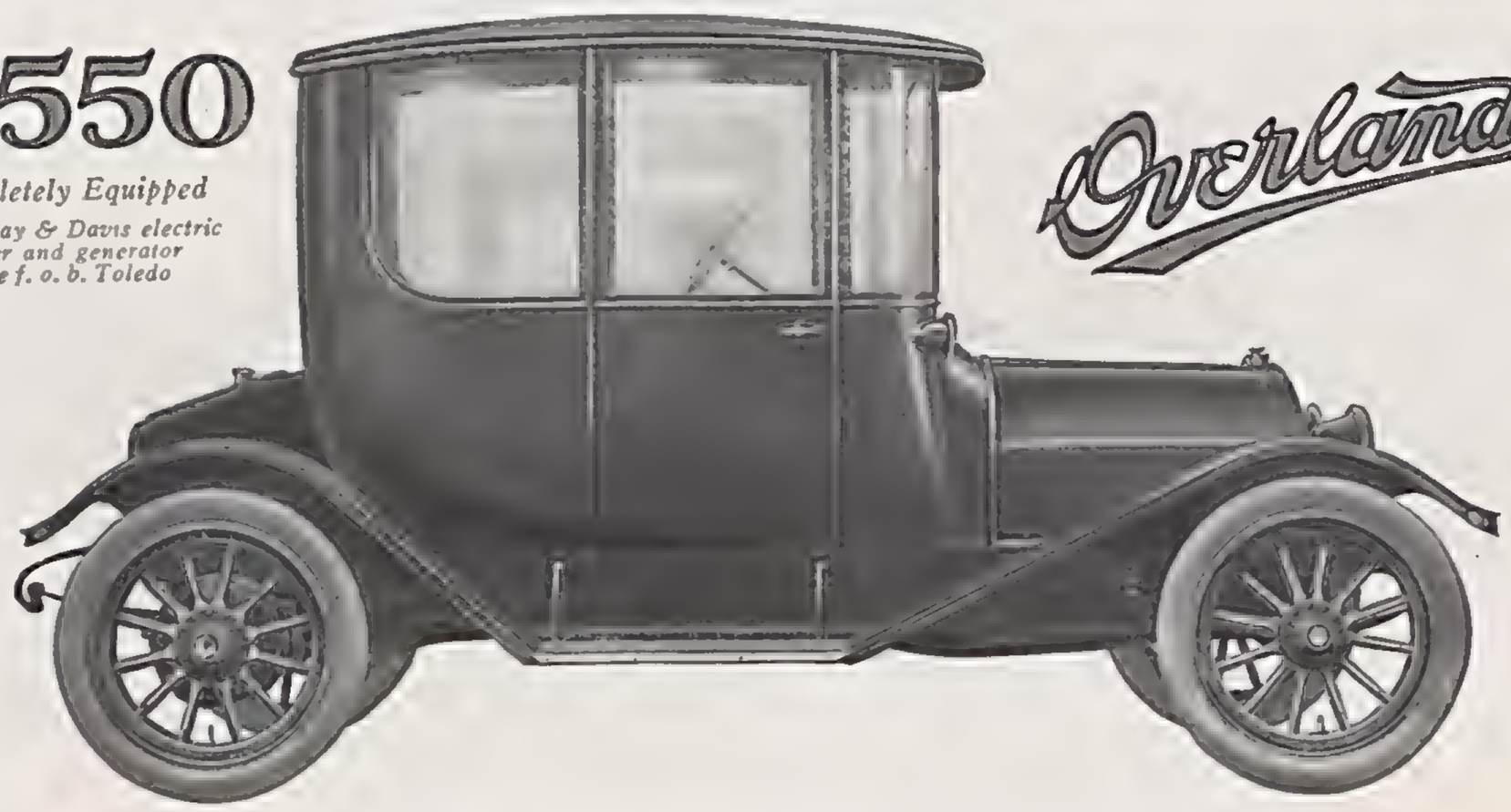
Address .....

(This special offer good only when subscription is sent in to us direct—not through an agent or dealer.)

$1550

Completely Equipped

With Gray & Davis electric starter and generator
Price f. o. b. Toledo



Overland

The Reigning Electrically Started and Lighted Coupe for Women

IN THE electrically started and electrically lighted Overland Coupe the women of America have for the first time their ideal motor car.

Touch a small foot pedal—and the car glides away as smoothly, softly and silently as an electric.

Press an electric button—and the entire interior is flooded with a soft light which comes from a frosted dome sunk in the ceiling.

Press another button—and the side, tail and head lights flash on.

Lighting, starting, stopping, power and speed all easily controlled by the simple touch of a little electric button or lever. That's all.

All the comforts, conveniences and simplicity of a $3,500 storage battery electric, *yet the cost is less than half.*

All the smartness and modishness of a high priced electric, yet the cost of maintenance is *from 50% to 75% less.* And in addition you have *more* power, *unlimited* mileage and a car that will take you, *with as much comfort,* on rough country roads as on the smoothest metropolitan macadam.

You and your family should have one of these magnificent 1914 Overland Coupes for the holidays. A new car for the new year! You cannot even imagine a more fitting gift.

Send for our handsome catalogue—illustrated and very descriptive. This tells the whole story. It's gratis.

Also, see this car at the Overland dealer's in your town. Look him up today.

Handsome 1914 catalogue on request. Please address Dept. 33.

The Willys-Overland Company

Toledo, Ohio



"A gift must live beyond the time of giving,
And give each day new pleasure by its living."

MAKE YOUR GIFT-CHOOSING EASY

With the Special Holiday Catalogue of

Volland Art Publications

This catalogue shows in colors many of the Volland Christmas Cards, Juvenile Books, Gift Books, Occasion Folders, Place Cards and Holiday Novelties ranging in price from 10c to $2.50. You will find it of the utmost assistance in choosing gifts for all those you wish to remember.

The Volland Art Publications have a distinctive originality that makes them ideal gifts. They convey the personal message—that intangible something which individualizes your gift and makes it "live beyond the time of giving."

For sale at all leading book, stationery and gift shops.

If your dealer cannot supply you, we will mail, upon receipt of price, any Volland publication shown here or in our catalogue.

Write for the new Volland catalogue now. A few moments devoted to its pages will make your gift-buying much easier and much more delightful. When writing, kindly mention your dealer's name.

P. F. VOLLAND & CO., *Art Publishers*
106 South Michigan Ave. CHICAGO, U. S. A.



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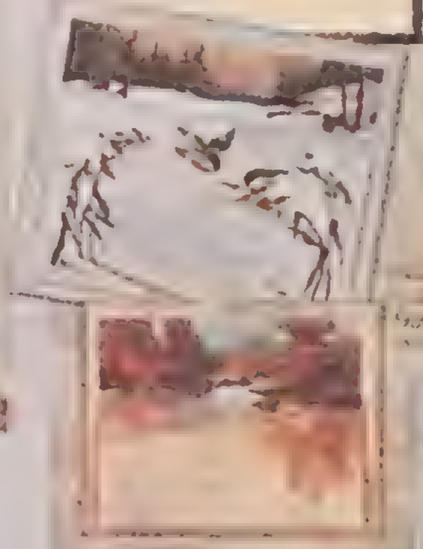
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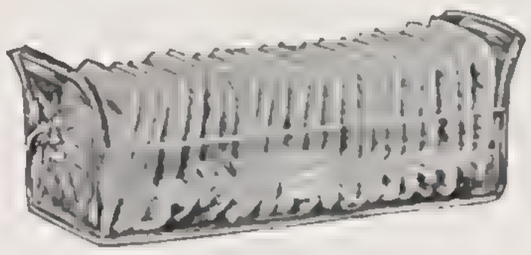
CHRISTMAS CHINA AND CRYSTAL



FRENCH CRYSTAL TABLE SERVICE,
60 PIECES, $41.35



CUT GLASS SUGAR HOLDER, $2.50



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that are as
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as they are
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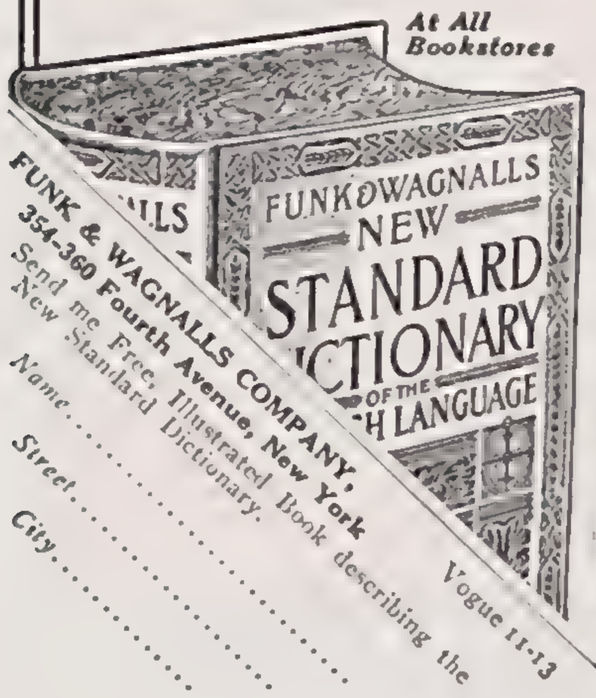
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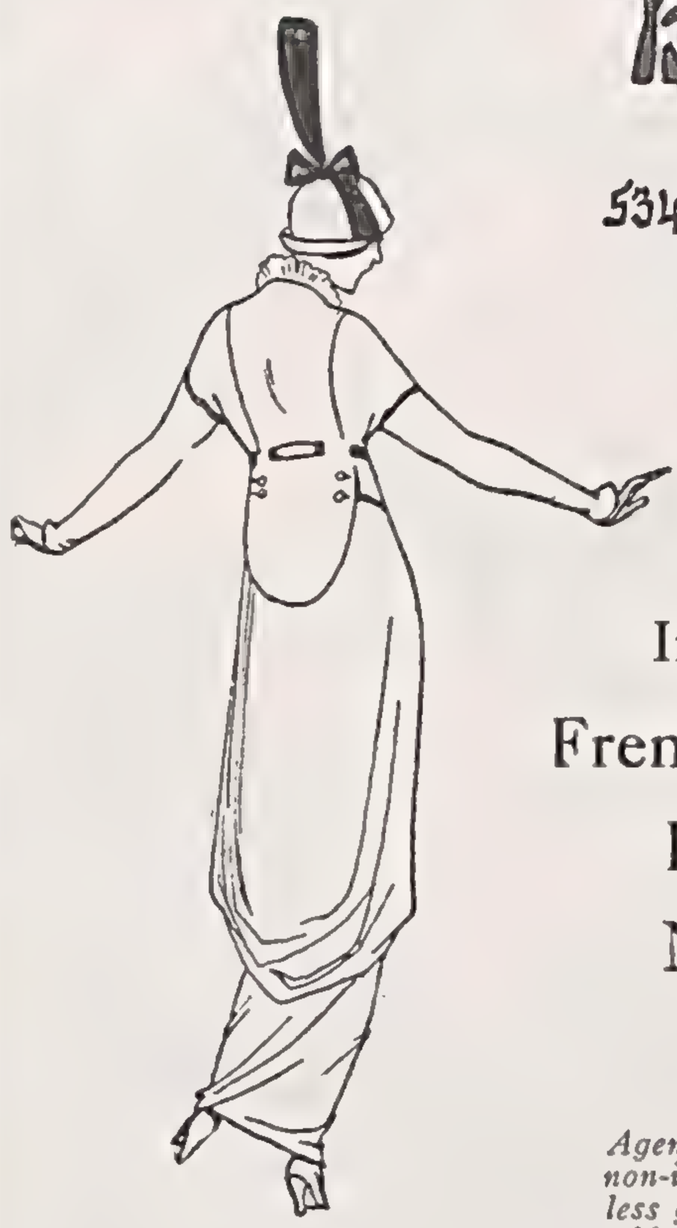
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SILK HOSIERY



No "run" that starts above can pass this Gold Stripe.

Places Silk Hosiery on Your Economy List

THE only silk stocking that successfully resists the strain of the garter.

The patented gold stripe makes "runs" and "Jacob's Ladders" impossible. The most durable silk stocking you ever wore.

Guaranteed Garter-Proof—the Gold Stripe makes it so.

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O-G TANGO TIE

Tango Slides to be attached
Cut Steel, $1.50
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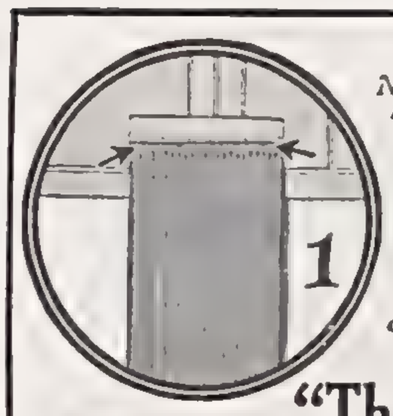
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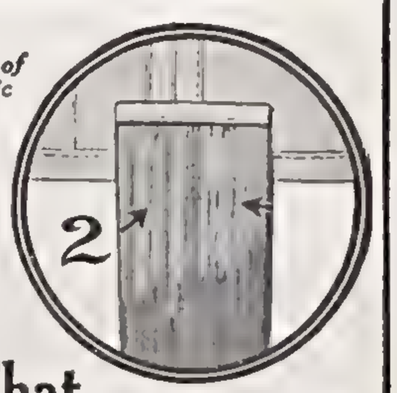
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No. 1 is a piece of EVERLASTIK with the rubber strands cut by a needle in sewing. Note that strands have not slipped back—web is so woven that they cannot.

No. 2 is a piece of ordinary elastic showing how the rubber strands begin slipping back when cut. This soon leaves the web flat and dead. From actual photographs.



"The Garter Web That Out-lasts the Corset"

Woven by an exclusive process (patent applied for) that prevents the rubber strands from slipping back after being cut by a needle. Retains its elasticity under all conditions. The name EVERLASTIK is stamped on the back of the genuine.



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EVERLASTIK hose supporters are sold by progressive dealers. If yours hasn't them, send us his name and 25c for a trial pair. Good dealers also sell EVERLASTIK by the yard.

EVERLASTIK in wide widths is used by leading corset makers as gores, insets, bands, etc. It lengthens the life of the corset and adds to its comfort.

We also manufacture Hub Brand Lisle Web, which comes in all widths and sizes. It is adapted to practically every purpose for which lisle elastics are used.

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La Grecque Corset

SMART LINES UNDERNEATH

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The Smartest Corset of the Year

La Grecque new Thigh Reducing Insert. A long, fashionably pliant corset controlling flesh from bust to knee.

Will hold its shape, *and yours too,* from $10.00.

Everything in smart underfitting for your selection and the exclusive attention of experienced attendants in our perfectly equipped rooms, at the price of indifferent store service.

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New La Grecque Thigh Reducing Insert Model

La Grecque Tailored Underwear

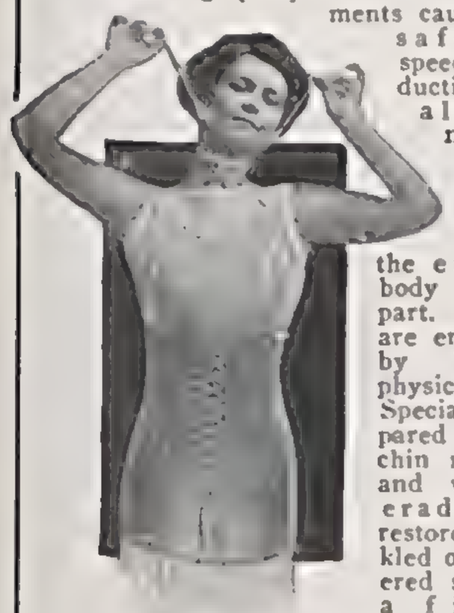
Reduce Your Flesh

Wear my famous Rubber Garments a few hours a day, and your superfluous Flesh will positively disappear.

DR. WALTER'S FAMOUS Rubber Garments

FOR MEN AND WOMEN

By inducing perspiration these garments cause the safe and speedy reduction of all unnecessary flesh. They cover the entire body or any part. They are endorsed by leading physicians. Specially prepared rubber chin reducer and wrinkle eradicator, restores wrinkled or withered skin to a firm, healthy condition.



This garment can be worn under the corset all day without the slightest discomfort.

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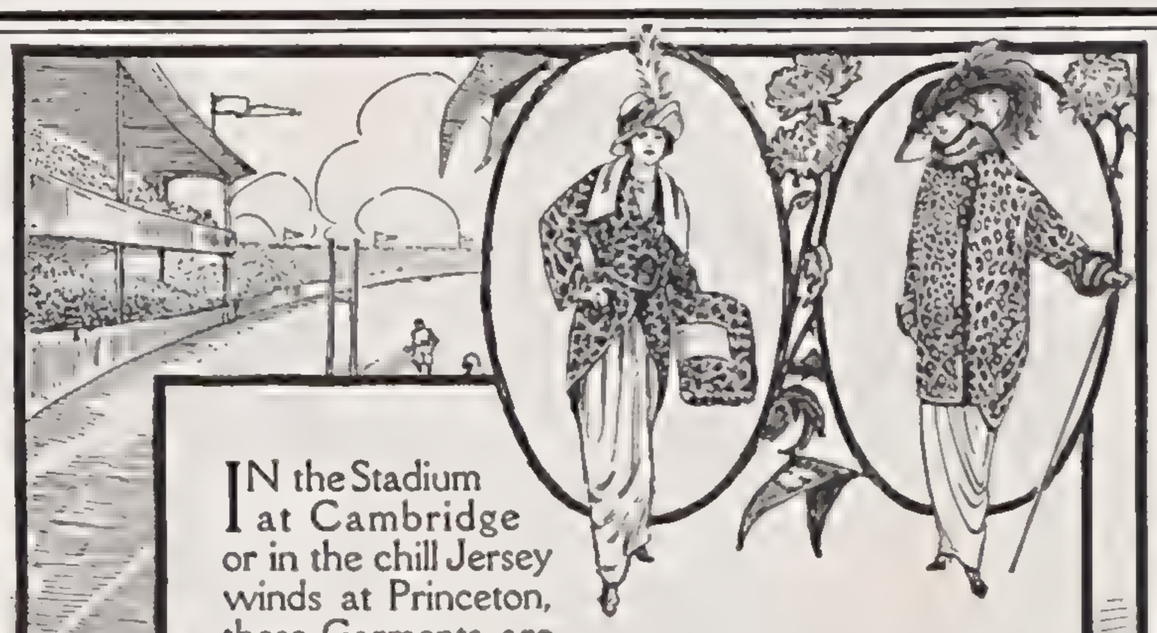
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Inventor and Patentee

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You may have beautiful, regular features, dark, lustrous eyes, and abundant hair—these are your natural birthright. But your good complexion — that is the result of your care of your skin.

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The Dressing Room

I want to thank you for the most satisfactory Corset I have ever worn

Cordially

Mme. Lilli



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The Rose-Lilli Corset

portrays the uncorseted figure with so much grace, with such soft, youthful lines, that many women, society women with a keen perception of the subtle distinctions of style, have sent me letters of *sincere* appreciation—sincere, I know, because they are wearing my corsets today.

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Corsetiere

Originator of the Boneless Corset

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Why should not the skin of your face be as smooth as that of your body?



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by learning just a few scientific rules to follow that are just as easy as the things you are doing.



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Ovida Reducing Brassiere

Made of "Elastreco" (a loosely woven elastic fabric of exceptional softness and flexibility) scientifically contoured to nature's classic model, the *Ovida* **Reducing Brassiere** is without doubt the most comfortable, hygienic and beautifying garment ever designed for women's wear.

An ideal support with or without corset, confining the bust in its natural position, and moulding the relaxed tissues into diminished youthful outline without any compression.

Soft, flexible and delightful yielding, yet always retaining its shape, and

Reducing

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2 to 4 Inches

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For style or shapeliness, dress or negligee, and incomparable for athletics. No bulging or wabbling flesh, no rigidness, no slipping and no corset lines.

Light, cool, durable, washable; daintily trimmed with lace and ribbon, fastens in front, and fits perfect without adjustment.

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They are light, soft and pliable, and comfortable—never stiff, harsh and heating like ordinary kinds. Of course they are washable and

Every Pair is Guaranteed

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THE
EXQUISITE Jewel settings of platinum wrought by the DREICER artificers artistically enhance the beauty of all gems.

SALES *and* EXCHANGES

Wearing Apparel

FOR SALE: Several dresses, tailored suit, also coat. Size 34. Good style; first-class condition. Reasonable. No. 114-D.

HANDSOME genuine black lynx stole, Leipsic dye, 2½ yards long, exclusive of tails, ten inches wide, very good condition. Value $125. Sell $60. No. 128-D.

FOR SALE: Persian lamb, military coat, hip length, lined with yellow brocade, new last year. Cost $300. Will sell for $150. No. 129-D.

FOR SALE: Six beautiful blue ostrich feathers. Worn once. Cost $60. Price $25. Black Persian lamb coat, size 38. Very good condition. Cost $400. Price $150. No. 130-D.

BOY'S gray chinchilla cloth coat, 5 year size, with blue belt and collar. Worn very little. Cost $18.50. Price $10. Also first clothes, handmade. No. 131-D.

WHITE coney coat for child, two to four years. Cost $20. Price $10. Large black Heron aigrette. Cost $22. Price $10. No. 132-D.

FOR SALE: Beautiful dark blue Chinese Mandarin coat, with embroidered bands in exquisite shades. Bought in San Francisco. Worn three times. Sell $26. No. 133-D

FOR SALE: Beautiful square black chantilly lace shawl. Price $100. No. 134-D.

FOR SALE: Dark blue charmeuse suit, embroidered in grey, with jumper, cutaway coat, three quarter sleeves, in perfect condition. Sell because too small now. Bust, 38 in. Cost $100. Sell for $50. No. 135-D.

FOR SALE: Handsome black cloth coat and sleeves lined with Siberian squirrel, with baby lamb collar and cuffs. Size 36. Good condition. Suitable for auto. No. 137-D.

BEAUTIFUL China crepe shawl, a genuine antique, very heavy quality. Color deep old rose. Brought to this country about the year eighteen hundred. A very choice specimen. Price $200. No. 138-D.

FOR SALE: Twelve yards white silk crepe, beautifully embroidered in white motifs. From Japan. Perfect condition. Cheap at $35. Inspection allowed. No. 139-D.

PERFECTLY new white crepe dancing frock, latest model, draped skirt, with blouse and tunic of beautiful soft lace. Cost $175. Sell $85. No. 141-D

IMPORTED white and black figured chiffon demi-evening gown, bodice and tunic of black satin, very artistic creation. $75. Black over white chiffon voile, border magnificent heavy lace. Stunning dinner frock, $75. No. 142-D.

BLACK satin evening gown, upper bodice, black tulle, $35. Blue ribbed serge winter suit, latest material, excellent style, $50. All size 38. No. 143-D.

FOR SALE: Gentleman's seal skin lined overcoat, size 46. Chauffeur's black calf skin fur coat, size 40. Unusually handsome long gold chain and jewelled lorgnette. No. 144-D.

FOR SALE: Two white coney evening coats, full length in almost perfect condition. Will sell for $25 each. No. 145-D.

FOR SALE: Lace shawl, black chantilly, usually beautiful, bought in Paris in fifty-three. In perfect condition, $350. No. 148-D.

A COLLECTION of chiffon and crepe scarfs for sale separately; edged with marabou and without, plain and figured materials, draped and undraped. Prices moderate. No. 149-D.

FOR SALE: Two little French felt bonnets, faced lace frills; one trimmed pink ribbon, one blue ribbon, and bunches rosebuds and forget-me-nots. $4.00 each, suitable for twins 4-6. Also boy's gray chinchilla overcoat, 4 years. Price, $5. No. 150-D.

FOR SALE: Afternoon gown, bought in Paris last year for $75. Accordion pleated skirt of rose and white silk, old rose satin waist with lace. Size 38. No. 151-D.

FOR SALE: Black Caracul coat (imported) lined with pastel blue satin. Size 40, fit 40 skirt. Handsome, scarcely worn. Cost $700. Sell $400. Also flat muff to match. No. 154-D.

LONDON *to* PARIS *via* NEW YORK

A LONG distance for a twenty-five word message to travel! Yet a Vogue reader in London received a reply from Paris in answer to her recent message in Sales and Exchanges.

Where Vogue readers are, your message will be read. It may be around the corner—or in Berlin—or in Shanghai—but somewhere it will reach the very woman who wants what you have to offer—or offers the article you are looking for.

Fifty-four messages are here for you this month. Read them—you will find it worth while to answer those that interest you.

Or if you do not find what you want, try a message of your own. You can ask for or offer anything imaginable without even disclosing your name.

HOW TO ANSWER THESE MESSAGES

1. Place your reply in a stamped envelope with the number of the message in a corner (for instance, 350-A).

2. Enclose this in an outer envelope and mail it to us. Do not telephone—all communication with Sales and Exchanges must be through the mails.

3. Send no money—wait until the other woman writes to you.

4. If her answer to your lette. is satisfactory, send Vogue your money order or certified check for the amount agreed upon.

5. Then we will have the article sent you and will keep your money on deposit till you instruct us to send it to her.

HOW TO INSERT MESSAGES

You may insert your own message at the rate of $1 for 25 words or less. Additional words, five cents each. We should have your message for the January 1st Vogue not later than November 29th.

Address every communication to

Sales and Exchanges, Vogue

443 Fourth Avenue, New York City.

EVENING gown, rose color satin brocaded in gold and silver. Original cost $500. Sell $175. Worn two seasons, good condition. Paquin wrap, rose colored corded silk. Sell $75. Yellow box muff. $175. Perfect condition, late model. No. 155-D.

BEAUTIFUL India shawl, very large, purple shades with white center. Bargain at $500. Large three cornered, very fine rose point applique lace shawl, $500. No. 156-D.

GOING to Bermuda, will sacrifice exquisite black lynx set, bought in Revillion Freres this fall. Cost $110. Sell $35. Also gentleman's marmouth mink lined coat, English broadcloth shell, Persian lamb collar and cuffs. Cost $175. Sell $60. Either sent C. O. D. subject to approval. No. 159-D.

NAVY corduroy coat, satin lined, $5. Hand embroidered pique, challie dresses, $4.50-$4. All 6 year. Long black broadcloth coat, 36, $8.50. English raglan, gray, large 36, $8.50. No. 160-D.

FOR SALE: Beautiful ermine set, collar and muff, small. In perfect condition. Reasonable. No. 161-D.

FOR SALE: Red fox set, neck piece one skin, muff two, $150. Nell Rose evening gown, new. Size 36, $150. No. 162-D.

BLUE velvet evening coat, trimmed with grey fox. Almost new, $125. Leopard coat, full length, $100. Will send on approval. No. 163-D.

FOR SALE: Dark blue whipcord tailored suit, cost $70. Sell $15. Also long black and white check coat, cost $35. Sell $10. Raccoon muff and neckpiece, worn three times. Cost $50. Sell $15. White chiffon evening gown over white brocaded satin waist, beaded pink and white. Cost $100. Sell $16. All excellent condition. Size 38. Will send C. O. D. by express. privilege of inspection. No. 164-D.

FOR SALE: Long coat. Hudson seal. good condition. Size 38 or 40. Sell $100. No. 165-D.

WANTED: Evening gown, pink or white charmeuse preferred, size 36. Must be late style. Also afternoon gown and suit. Must be in good condition and reasonable prices. No. 170-B.

WANTED. Gowns and every accessory for woman's wardrobe, height 5 feet, bust 34-36. Waist 25. Must be highest grade models, perfect condition and reasonable. Regular cash customer. Also same requirements for girl nine and boy six. No. 172-B.

WANTED: Black dress for afternoon or street wear; must be in perfect condition and reasonable. Also evening dress, light blue or American beauty shade. Bust 38. Skirt 44 inches. No. 173-B.

BLACK lynx set, large muff, absolutely new, never used, long scarf trimmed with tails, newly lined, excellent condition. $55 for set. Cost $115. Black pony jacket, size 38-40, perfect condition, $20. Cost $75.

Miscellaneous

FOR SALE: Collection of 100 small souvenir gold, silver, and enameled coffee spoons representing foreign cities. Entire collection at sacrifice. Will sell singly or by the dozen. No. 112-D.

FOR SALE: Collection of old Dutch silver. Small and large exquisite cabinet pieces. European collection. Excellent for Christmas gifts. No. 113-D.

FOR SALE: Beautiful new Hepplewhite bedroom set, Adams green enamel striped in ivory. Two single beds, desk, dressing table, stool, three chairs, sewing table. Cost $600. Sell $380. No. 140-D.

FOR SALE: Two large Buffalo robes, also two black angus robes, excellent condition. Will sell together or separate. Make me an offer. No. 147-D.

FOR SALE: Suitable for gifts, small silver (Gorham) at a saving of ⅓. Russian sable coat, $500, worth $2,500. Tiffany finger bowls, cost $8.33, sell $3.50. Very large lace inset table cloth, $50. Lace bedspread and handsome place plates at sacrifice. No. 152-D.

FOR SALE: Articles of jewelry. Pear-shaped pearl pendant, $2,900, worth $5,000; ruby necklace, $4,000, cost $8,000. Agua marine brooch surrounded by diamonds and pearls, $225; pearl necklace, $2,000; emerald and diamond bracelet, large inset diamond over nine carats, pearl and diamond cluster ring, ruby rings and bracelet, sapphire ring and bracelet. All at great sacrifice. No. 153-D.

QUAINT necklace, with pendants of diamond studded miniatures, gold snakes and hearts, $350. Very handsome carved rosewood chair, $150. Oil paintings, very old altar cloth. No. 157-D.

ELABORATELY carved three-piece rosewood set, tapestry covered, good condition, $1,000. Large marquitrie table, very fine inlay. Solid carved brass trimmings, $250. No. 158-D.

WANTED: Anyone wishing to sacrifice a high-class Victrola for cash can learn of a buyer. No. 171-B.

CHILDLESS couple in Baltimore will adopt into their home and place in the very highest social position an orphan of means, religious and moral training and influence. Thorough investigation requested. New York, Baltimore and Washington references. No. 174-B.

FOR SALE: Handsome gold Louis XV. cabinet, perfect condition. Unusual bargain, $50. Also other pieces gold furniture; music cabinet, bric-a-brac stand, etc. No. 136-D.

Professional Services

PRIVATE secretary. Work of all kinds by an experienced lady of refinement. Accountant work a specialty. By the hour at residence or at her home. References. No. 339-C.

YOUNG lady of highest social connections, speaking French, wishes position as companion or private secretary to lady of culture and wealth. Will travel. References exchanged. No. 348-C.

SOCIAL secretary, experienced and accustomed to best usages and conventions, wishes work two hours daily to relieve busy society woman in her correspondence, making out cheques, etc. No. 349 C.

REFINED Southern lady with pleasing personality and tact, twelve years' experience as college, private and social secretary, desires position in West with pleasant surroundings. Extensive travel Europe and America. No. 350-C.

COMPETENT young woman of good condition and wide social experience would travel with older lady. Exquisite needlewoman, excellent reader and secretary, good traveller and packer. No. 351-C.

AMERICAN, speaking fluent French (Paris), German (Berlin), Italian (Rome), Swedish (Upsala), desires position as finishing governess, chaperone or teacher. Experienced traveller. Excellent city references. No. 352-C.

GENTLEMAN'S SON, student; twenty years, now in France, linguist, musical, skilful chauffeur, used to all cars, would like to arrange for tour as chauffeur with touring party abroad. No. 353-C.

WANTED: A refined young lady, well educated and musical, desires position as social secretary, or companion to refined lady in Boston or New York City. References. No. 354-C.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

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"What's Coming Next?"

Why do we run to the window every time we hear a brass band?

Isn't it the sense of novelty—the strong desire to know "What's coming next?"

This is the secret of our interest in a parade, in the passing throng on a boulevard, in the shifting scenes of a novel, in the constant procession of unusual shops along the columns of the "Shoppers' & Buyers' Guide."

Half the fascination of this department lies in its infinite variety. At any moment you may make a discovery. Little new shops make their début each month; some of them, that began many years ago, have turned, thanks to your interest, into very much larger shops.

Watch the parade—read the announcements. Perhaps to-day you will find some establishment for which you have searched for months.

SHOPPERS' AND BUYERS' GUIDE SERVICE
VOGUE 443 Fourth Avenue New York

Antiques

ANTIQUE FURNITURE REDECORATED
Antique designs skilfully reproduced on both new and old furniture. Chinese lacquer a specialty. Pieter Myer, 50 W. 10th St., N.Y. Stuyvesant 2096.

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"RAD-BRIDGE" new "Ruffinish" Playing Cards, "Club Linen," "Velour" and "Basket Weave" Cards (patented) now come in both smooth and "Ruffinish." All in 4 colors each.

Red—Blue—Brown—Green—
plain edge 25c per pack (Dozen $2.75); Gold Edge 35c (Dozen $4.00). Samples free. "There is no better 25c card for any game."

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26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c per pad, $2.50 per dozen. Now comes in

New Cover by Blashfield of "Life" giving new Royal Auction (or Lily) table and condensed "Essential Rules" making pad suitable for Bridge and Auction or Royal Auction (Lilys).

"RAD-BRIDGE" sterling mark on Bridge Accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) brings our wallet of samples in addition.

"RAD-BRIDGE" goods are sold by first-class dealers everywhere, or will be sent direct, carriage paid on receipt of price. Dept. V, Radcliffe & Co., 144 Pearl St., New York.

DALTON'S ROYAL SCORE PAD
Full count on each sheet; resume of rules on cover; 15 cents each; 6 for $1.00, postpaid. WYCIL & COMPANY, 83 Nassau St., N. Y.

"BRIDGE PARTY" SCORE PADS de luxe, Royal (lily) auction score. Made in 6 tinted papers, 25c a pad. $2.50 a doz. postpaid. Circulars free. Stearns & Beale, 217-219 Centre St., New York.

AUTOMOBILE POKER: Society's latest pastime. Fascinating game, full of interest and amusement for everybody. Official rules sent for 15c. J. T. Moss, Box 104, Grand Central Sta., N.Y.

LILLIAN SHERMAN RICE, 231 W. 96th St., N. Y., author of "Bridge in a Nutshell." Classes in bridge and auction. Taught in 6 lessons. Private instruction. Also by mail. Tel. 1464 River.

Boas, Feathers, etc.

MME. BLOCK. Willow or Ostrich plumes made into handsome French plumes, a collarette or chic novelty. Paradise aigrettes cleaned, remodeled. Mail orders filled. 36 W. 34th St., N. Y.

H. METHOT. French Feather Dyer and Dresser. Originator of the art of reconstruction. Old feathers made into new.
29 West 34th Street, New York.

CAWSTON OSTRICH FARM, 500 5th Av., nr. 42nd St., N. Y. Exclusive Feather Shop of famous California Ostrich Farm. Highest quality plumes, moderate prices. Artistic recreating old plumes.

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UNUSUAL CHOCOLATES & FUDGES that melt in your mouth. Fresh every day from best ingredients. Sent anywhere; 80c a lb. Emma Bruns, 8 East 33rd Street, New York.

EXCLUSIVE AND UNIQUE NOVELTIES in Jack Horner pies, dinner favors, table decorations. Your own ideas developed. Write me. Emma Bruns, 8 East 33rd Street, New York.

YE KYNG'S TOWNE SWEETES. Chocolates and bon bons manufactured by firm of ladies. Established 1906. Best ingredients, fork dipped. 1 lb. prepaid, 90c. Hall & Bailey, Kingston, Mass.

China and Cut Glass

THE NEW "SUNSHINE CHINA
A bit of iridescent beauty for the tea table. Three piece tea set with two cups, boxed, $10. The Furness Studio Shop, 22 E. 34th St., N. Y.

A REGAL GIFT. "The Blue Bird for Happiness." A most beautiful cup and saucer. Rich royal blue, gold or silver lined, $10; opal lined, $7.50. Furness Studio Shop, 22 E. 34th St., N. Y.

FOR THE CHILDREN'S XMAS. Quaint Porringers of fine china, boxed, 6 styles. Bowl or mug with plate, $5, $8, $10. Bowl, plate & cream jug, $6, $9, $12. Furness Studio, 22 E. 34 St., N. Y.

HAND PAINTED CHINA. Original designs for prizes, wedding gifts & table decorations, prices reasonable. Lessons in China Painting. Firing. Write Carrie L. Gwatkin, 2799 Broadway, N. Y.

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MANY UNIQUE SERVICES
are to be found among the 452 announcements in this issue. Read carefully.

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BLANCHISSEUSE de FIN. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 606 Park Ave., near 64th St., N. Y. Tel. 2685 Plaza.

MME. PAULINE, Expert Cleaner and Dyer. Goods cleaned or dyed in 24 hours.
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115 E. 34th St. N. Y. 233 W. 14th St.

LEONTINE CLEANING FLUID for cleaning lace yokes, hems of evening gowns, white kid gloves, kid & satin slippers. Sent anywhere paid. $1, 50c, 25c. Leontine Co., New Haven, Conn.

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Americas Greatest Cleaners and Dyers
17 Temple Place & 284 Boylston Streets Boston
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KNICKERBOCKER CLEANING CO.
402 East 31st Street, New York.
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High class cleaners and dyers.

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CHILDREN'S WEAR from infancy to twelve yrs. Garments made to order, smocked and exclusive models. Boys' dresses, one to six yrs., specialty. Beebe & Shaddle, 38 W. 33d St. Tel. 7537 Mad.

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MISS MOORE. Our specialties for children are absolutely unique. D'jibba, Hohenzollern, Fauntleroy, Luxembourg and other frocks. Boys to 6, girls to 14 yrs. 547 Boylston St., Boston, Mass.

BABY'S FIRST SHOES cast in bronze (gold, silver or copper finish). Preserves forever each crease & wrinkle as baby wore them. Write for circular. Art Bronze Gift Shop, 501 5th Ave., N.Y.

Children's Clothes—Cont.

BABY SHOP. Dainty hand-made Layettes. Mothers relieved of all responsibility and worry. Mail orders solicited. Elizabeth Coleman, Infant Outfitter, 247 South 20th St., Philadelphia, Pa.

VICTOR BABY DRESSER.
Do not dress Baby on lap. "Victor" Baby Dresser holds baby, and makes dressing easy for mother and child. Victor Mfg. Co., Detroit, Mich.

EXCLUSIVE MODELS Children's frocks, 4 to 12 years. Smocked designs—dancing and school dresses. Moderate prices. Needlework Dept., Y. W. C. A., 14 West 45th St., N. Y.

INFANTS' HANDMADE DRESSES
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GROW & MARTIN, PHILADELPHIA, Pa., 1529 Walnut Street. We make a feature of mail orders for exclusive models in coats and dresses for misses and children.

FORD'S FLEXIBLE SHOES for children (nature Shape). Pliable soles, easy and comfortable. Send for ill. catalog No. 45. Ford & Allen, Inc., 45 Federal St., Boston, Mass.

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Christmas & Greeting Cards

HELPS FOR THE HOSTESS
Davis Quality Dinner Cards
Sold at Gift Shops, your Stationer's or
The A. M. Davis Co., Boston

Christmas & Greeting Cards (Continued)

FUN FOR YOUR GUESTS
Davis Quality Dinner Cards
Sold at Gift Shops, your Stationer's or
The A. M. Davis Co., Boston.

GIFT CARDS FOR INDIVIDUAL GIFTS
Unlike the Ordinary kind.
Dainty Hand-Colored designs.
Charmingly written sentiments

WHICH FIT EACH GIFT, such as Fancy Work, Crochet, Handkerchiefs, Umbrellas, Jewelry, Gloves, Lingerie, Slippers, Books, Stationery, Neckties, etc., etc., many designs.

THEY ARE TO BE FOUND IN BEST SHOPS
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HAND-COLORED CHRISTMAS CARDS
Exclusive designs on imported deckle-edged stock sent on approval. Consignments for sales. Jessie H. McNicol, 18 Huntington Ave., Boston.

AT YOUR REQUEST a circular describing Christmas greetings, etc. Assorted packages of Christmas greetings. Choice, select, different. Solatia M. Taylor, 56 Broomfield St., Boston, Mass.

CARDS AND MOTTOES expressing fine sentiments. Special holiday showing. Quarterly covers, children's books. Biblical pictures. Book & Art Exchange, Mad. Av. & 34th St., N.Y.

VAN RENSSELAER CRAMER STUDIO.
The only Box Shop in N.Y. Boxes covered to order. Art novelties. Cards for dinner, every Holiday. Valentines, etc. 10 E. 48th St., N. Y. M. H. 3737.

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Corsetiere,
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Telephone 1552 Murray Hill.

MME. BINNER
Corsetiere, is cultivating figures with her famous corsets. New establishment, 561 Fifth Avenue, New York; formerly 18 East 45th Street.

MME. ROSE LILLI, Corsetiere
Models which accurately forecast the "Trend of Fashion." Custom made only.
15 West 45th St., New York. Tel. 2818 Bryant.

GOSSARD FRONT LACED CORSETS
Olmstead Back Laced fitted by experienced corsetieres, $3.50 up. Corsets to order, $10. Olmstead Corset Co., 44 W. 22nd St., N. Y. Gram. 5224.

LE PAPILLON CORSET CO. Mme. Gardner, Mgr., 26 W. 38th St., N. Y. Corsets to order and ready to wear; our goods are universally admitted to be of superior style, fit, finish & workmanship.

BERTHE MAY'S CORSETS, Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail orders. 10 East 46th Street, New York.

WADE CORSETS. High grade, exclusive, satisfying. Not sold in stores. One exclusive sales agency wanted in every leading city.
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Corsets. Also original designs of custom made back laced corsets.
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PEETZ FRONT LACE CORSET. "The Highest Art in Corseting." Ready to wear custom made. Prices $5.50 to $35. Corsets made to order within 24 hours. 36 East 33rd St., N. Y.

CORSET HOSPITAL. Repairing, cleaning, remodeling. High-priced corsets duplicated reasonably. Corsets to order $10 up. Mail orders. Satisfaction guaranteed. Mae A. Bond, 2231 B'way, N.Y.

LINES AND POISE you want at the price you want to pay. La Grecque Corset fitted by expert corsetieres without charge. Van Orden Corset Co., 45 West 34th Street, New York.

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Whole back, no lacing to do, no clasp. From stock, $10.00. To measure, $18.00 upward.
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INDIVIDUAL CORSETS designed for individual needs. Mail orders carefully attended to. Prices reasonable, satisfaction guaranteed. Mrs. L. La St. John, 418 5th Ave., N. Y. Tel. Greeley 3722.

(Continued on page 27)

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 29)

Corsets—Cont.

HAUSER & PRENTISS, 655 5th Ave., N. Y. Artistic lines and comfort assured. Reasonable prices. Singers' corsets a specialty. Brassieres to order; rubberized brassieres & belts for reducing.

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MME. HEMPHILL
Corsetiere.
Custom made only.
366 Fifth Ave., N. Y. Tel. 2197 Greeley

ABDO-SUPPORT CORSET is for every woman requiring abdominal support. Special corsets for slender or stout figures. Circular. Emma Kaufman, Corsetiere, 4759 Bway., Chicago, Ill.

LA PATRICIA CORSET CO.
Mme. Sara, Corsetiere. Not sold in stores.
4 West 33rd St., New York City.
120 Boylston St., Boston, Mass.

MADAME DYER'S
Figure-building Corsets. Custom made and ready to wear. Mail orders attended to promptly. 400 Boylston Street, Boston, Mass.

MME. MARIE. New & exclusive models especially designed to conform with the latest style of dress. French Web-reducing garments $10 up. 714 Lex. Ave., bet. 57 & 58 St. Tel. Plaza 3951.

MME. COURTNEY. Corsets of every description made to order. Ultra fashionable. Specialties for invalids and deformities. Perfect satisfaction. 628 5th Ave., bet. 50 & 51 Sts., N.Y. Tel. Plaza 6009

Dancing

ALVIENE. Newest dances and graceful carriage rapidly taught. Boston, Tango, One-Step, etc. Individual and private class instructions. Grand Opera House, 309 W. 23d St. Tel. 1616 Chelsea.

BROADWAY Dancing Academy. Society, stage dancing taught privately. Specialty dances. Boston, one-step, Tango, Argentine, etc. Private classes. Prof. Saato, 87th St. & B'way. Tel. 6435 River.

ACADEMY OF DANCING for latest tangoes, trots, one step & hesitations. Up-to-date styles. Private lessons or Classes. Prof. Constantine, 2307 B'way, bet 83 & 84 St., N. Y. Schuy. 7069.

ALL MODERN DANCES. Fashion's Latest Steps; Tango, Boston Society, Stage & Classic. Magnificent Studios. Tuition Reasonable. G. Hepburn Wilson, Aeolian Hall, N. Y. 4923 Bryant.

Decorating and Furnishing

FLORAL DECORATIONS. For All Occasions. Weddings, Dinners, Dances, Parties. Prettiest Novelties in Floral Art. Max Schling. 22 W. 59th Street, New York. Tel. Plaza 1241.

MISS BARNEWALL and MISS SWORDS, Inc., Interior furnishings. Decorated furniture, wall papers, chintzes, mantels, Italian pottery, lamps and shades. 6 West 40th Street, N. Y.

VOSS DECORATING CO. Decorative furnishing and general upholstering for town and country homes. Interesting old English furniture. 7 E. 41 St., N.Y. O. H. Voss, Mrs. J. Deeks Koehl.

KITCHENS PLANNED AND EQUIPPED for efficiency. Labor and time-saving devices at department store prices. Estimates furnished. Helen M. Logan, 693 Madison Ave., New York.

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(Continued on page 28)

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(Continued from page 27)

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and such unique gifts! Too unusual to catalogue, so come in and see them.
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is designed and made in Paris exclusively for Stern Brothers. It is beautifully fashioned from the newest materials, perfectly boned and skillfully developed to produce the graceful, uncorseted effect demanded by the present modes.

The Alpha Corset

made by expert corsetieres in our own workrooms from designs imported from Paris is also maintained in stock in the newest materials and styles for slender, medium and large figures.

Women's and Misses' corset waists, brassieres, hip confiners, elastic novelties and corset accessories at moderate prices.



Classique Corset of French Tricot; very lightly boned; low cut top and long, straight hip and back lines....$18.00



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Brassiere of Fine Swiss Allover Embroidery, finished with lace; satin ribbon shoulder straps. Sizes, 32 to 42.....$5.00

The corset illustrated on figure in oval is an Alpha model of Suede; desirable for dancing, riding and athletic sports. Sizes, 19 to 26.....$10.00

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THE WHITE COMPANY

CLEVELAND



The allurement of the White Berline causes Neptune and Amphitrite to forsake their sea-home.

Vogue is preparing for the

CHRISTMAS SHOPPING SEASON

If you are forehanded, send in what commissions you can at once

BUYING things for other people is a very interesting pursuit. Never once has any suspicion of dull routine entered into the activities of the Vogue Shopping Service. And sometimes we win unlooked for rewards. For instance, how do you like the very young lady's letter reprinted on page 8?

This is by way of preface to the remark that we expect to do even more Christmas shopping for Vogue readers this year than ever before; and when you reflect that last December we bought rather more than 3,500 gifts, you will see why we are looking forward to a very busy month.

If you happen to have already any Christmas commissions that can be done at once, send them in and Vogue will do the purchasing immediately.

BEST-SELLING PATTERNS

Last spring we tried the experiment of publishing one page of the Vogue Patterns that were selling most largely. From our standpoint, it is pleasant to place all together the six or seven patterns that Vogue readers like best. As a commentary on the reigning mode, such a page is of no little interest. And we think that you will find it valuable for the same reason; so, in this number, we are showing on page 12 the seven most popular designs we have launched for this autumn and winter.

SUMMARIZING THE MODE

Without saying much about it in advance, in the last Vogue we tried yet another experiment. As leading article we published an illustrated summary of the new fashions, telling where they all come from and pointing out several things to avoid in adopting them.

Because Vogue appears twice a month and is so full of advanced models, it is more like a newspaper—a running commentary on the modes—than a digest or review. Realizing this, we think it will be good to pause now and then and sum up the whole state of affairs in the fashionable world. How does the idea appeal to you? If it is convenient, we wish you would re-read the article in the last Vogue and decide whether you would be pleased to see pages of this kind at, say, half-yearly intervals.

CHRISTMAS AGAIN

Now is the moment to tell the newsdealer that you will want both of Vogue's December numbers. As guides to Christmas shops and Christmas shopping, these two numbers are going to save you at least half the time and effort you would otherwise devote to securing a new, welcome, and appropriate gift for everyone on your list. Some of the things that will happen to you if you *do* and you *don't* use the next Vogue are told on Page 137.

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The next Vogue is the great

CHRISTMAS GIFTS NUMBER

Dated December 1st
On Sale November 24th

READY for you on November 24th—a month and a day before Christmas—will be the biggest and best and most carefully planned Gifts Number that Vogue has yet published in its twenty-one years. Look for this cover:



The cover of the next (December 1st) Vogue is by G. W. Plank

To choose gifts really well, study the people who are to receive them; otherwise your offerings are apt to fall singularly flat.

We know a rich little boy who lives in an immense nursery decorated with expurgated Mother Goose rhymes, and who owns the most fascinating collection of mechanical toys that ever came out of Nuremberg. This little boy spends all his time playing with a toy he made himself out of a feather, a cork, and a long piece of string.

Every Christmas and birthday he receives dozens of even more elaborate and costly playthings; and between times he continues to play with his feather and his cork and his string.

THE GIFT THAT FITS

Look out for the gift that is labelled "this is a gift." Don't buy it till you are sure you know someone who really wants it. Often the most welcome presents are things not meant for presents at all. For the woman who gardens, a trowel is far better than a random *edition-de-luxe* or a casual necklace. And, in planning the Gifts Number, Vogue has considered always the people who are to receive the gifts rather than the gifts themselves.

From the hundreds of gift-suggestions in the next Vogue you will consequently find it easy to shop both economically and well.



THE DUKE AND DUCHESS OF CROY

On a day in late October, Miss Nancy Leishman, daughter of the ex-Ambassador of the United States to Germany, was married in Geneva to the Duke of Croy

VOGUE



LITTLE TOUCHES THAT MAKE *the* WOMAN

An Eighth of an Inch Too Much on a Hat Brim, a String of Beads, or a Bow-End May Be as Disastrous as the Proverbial Addition of an Inch on the End of a Nose

"ONLY a glance of the eye, Reginald, only a glance of the eye," said Beau Brummel, laying down the law of effectiveness to a friend. In other words, much effect with little means. This secret of *multum in parvo* the Parisienne has by heart, and none knows better than she the way to use a single point with the most telling effect in the world.

Just as in manners it is not effusiveness, nor over-cordiality, nor a superfluity of words that marks the woman of admirable demeanor, so in dress, it is not the extravagant number of gowns, the ornateness of the wardrobe, the striking combination of colors, nor the expenditure of money that marks the well-dressed woman. It is merely the intuitive touch, the indefinable art which she knows how to apply equally to the covering of a fault or the emphasizing of a virtue. Women have gone from the cradle to the grave without following the fashion of the day, and yet have gone down in the history of their day as persons whose costumery contributed to the pleasure of nations.

When, not so long ago, one of the greatest couturières of Paris was asked how many gowns a well-dressed Frenchwoman considered necessary in one season, she smiled as she replied, "What an American question! No other nation could formulate it. If the rich American were told that the smart Frenchwoman made two evening gowns last for an entire season, and one winter suit from November until March, she would wonder why she took the Frenchwoman as a model. Too many women consider that the art of being well-dressed lies in the amount of money spent and the number of clothes purchased. The elegant Parisienne knows that neither of these things count. She knows that it is the cut of a collar, the pose of a hat, the addition of a jewel, the color of a stocking, that distinguishes one woman from another and gives precedence to the individualist."

THE WISE MME. PAQUIN

Madame Paquin knows whereof she speaks, for she is all things to all women, and she has herself the art of the single touch. If all women could be convinced of the cleverness of the Frenchwoman's philosophy of dress, however, business would be bad for Madame Paquin and for all the world of dressmakers, for the Frenchwoman is far from being a liberal buyer of clothes. She is liberal rather in her expenditures for accessories. The American woman is young in training, and she has too much money; therefore the little touch which does not belong to youth but to middle age, the little touch that makes the woman, is a secret which she has yet to learn.

TO BEGIN WITH THE HEAD

Costuming should begin with the head. How recklessly women wear combs and hair ornaments! Shell combs that are visible destroy the artistic curve of the head and contort the shape of the coiffure, however carefully it may be arranged. In fact, they are of little use decoratively or otherwise, and yet the American woman fills up the spaces of her coiffure with them as though they were good to look at. One visible comb is usually all a coiffure can stand, and the Frenchwomen have learned that the simple comb, without jewels, shaped so as to follow the natural curve from the crown of the head to the nape of the neck, gives the best line. However, by way of the exception that proves a rule, a certain lovely woman with a glorious mass of blue-black hair arranges it in a huge braid on top of her head, topped by a spreading Spanish comb of old, carved amber, and attains an exceedingly artistic effect. She knows the secret of the single touch which brings out her personality.

The correct coiffure is the most effective aid to beauty, a factor far more powerful than any artifice cosmetic doctors can teach. The coiffure is worth studying before mirrors, and when once it is right, it should be retained through the changing fashions. And if a woman is unhappy without combs in her hair let her hide them, all except the one that counts.

Not less important than the tasteful use of the comb is the clever touch of artificial hair—not the barbaric quantity which a few years ago menaced health and marred good looks, but the artistic little piece which brings out the beauty of the face. Deftly used, artificial hair is an aid to beauty against which no reasonable objection can be urged. The foreheads of many American women are too high for beauty, and often just the touch that remedies this defect is a short bang of curled hair, caught with an invisible hairpin and spread out over the forehead. There is also a longer and thicker fringe of softly curled hair attached to a strip of gauze, which can be deftly pinned below the natural hair so that it will shade the forehead and hide any slight defect in the line of growth. The woman who does not make use of such little touches, but wears the modern hat across a broad, white brow, is a woman who risks being homely for the lack of a little intelligent study, or for the sake of a foolish and old-fashioned scruple.



The ruche is a boon to the woman with a slender neck, but woe to the woman who affects it unwisely

TREATMENT OF THE NECK

Next in importance to the treatment of the coiffure is the treatment of the neck. It has been said by a man who has taught many women how to dress well that the matter of having the head and neck framed so as to bring out the points of beauty and conceal the defects is of first importance. A bad collar will spoil the effect of a three hundred dollar frock, for while in these semi-pagan days we

may worship the figure more than the face, we instantly resent an unattractive face. A woman who has a plain face, but who knows how to treat her neck and head artistically, appears often to a greater advantage than a woman of superior natural loveliness.

One marked difference between the gowning of the American and that of the Frenchwoman lies in the fit of the collar. One marvels little at the popularity of the collarless blouse, remembering collars of a few years ago, lapped in the back and fastened with pins none the less utilitarian because made of gold. A collar that is too high or too low, too tight or too loose, badly fastened or covered with jewelry, is a most unbecoming article. In fact, the less a woman puts on her neck, the better.

The collarless blouse, too, has its dangers. There are few types of American women who can stand frilliness at the neck, yet the American woman, particularly, indulges in frills. The woman who wears an upstanding ruche when her neck and face demand a flat, turnover collar is unpardonably careless. Nothing is prettier than a touch of the right color of crystal about the neck, no matter what its money value, but never should the string of beads be worn if the lines of the face forbid it. Even the length of a string of jewels is of utmost importance. There are women who can wear only a tight circlet about the neck, and there are others who must have a long string to bring out the best in their features. The bow under the chin is one of the touches so potent for good or evil. Only the woman with a slender face and small features can wear a fluffy one; the woman with a large, athletic face should never wear a bow at all.

The Frenchwoman knows the value of a ruche, knows that to the woman with a slender neck and a slight chin the ruche is a boon sent direct from the heaven of dress inventors; but the woman with a broad chin, a strong mouth, and a large neck, who wears any kind of a ruche, makes an actual physical defect of features that, properly treated, proclaim moral strength. The new fur ruches are admirable for the slight woman, but only the flat, long



Vast is the difference between the veil "put on" and the veil carefully adjusted

shoulder pieces of fur may serve the purpose of the more athletic type. The woman who would use these accessories with skill and individuality, should make a careful and critical study of each of them before her own mirror before she adopts one or the other.

THE SECRET OF THE SINGLE TOUCH

An eighth of an inch on the brim of a hat is often as much too much as the proverbially added inch on the end of a nose. The woman who knows how can change the expression of her face by bending the brim of her hat up or down; and the pose of the hat is more important than the fit of the gown. She can make her face demure or hard, bring out an unpleasing expression latent in her eyes, or their sweetness. The woman who knows how to push her hair down properly under her hat and over her ears is an artist. She knows that, whatever the shape of the hat, it must never rest on the skin. One of the uses of the hair is to soften the hat.

The adjustment of a veil is a serious piece of work, and an unskilful use of a veil will spoil the smartest hat. There is endless difference between the veil that is not properly secured to the front of the hat, that runs up in a bias line from the end of the ear to the middle-back of the brim, and the veil that is rolled tightly around the neck in a straight line, fastened at the nape of the neck with an invisible pin, and carried in a straight line from there to the back of the hat, where the ends are cleverly hidden. Unless a woman can adjust a veil in this manner, she should never wear one.

The woman who knows the importance of the single artistic touch will not use jeweled hatpins. She will use the invisible kind that match the color of the hat, and they will be all of one kind, so that her hat will in no way resemble a pincushion.

The perfecting touch of individuality and charm lies in the choice of cosmetics. It is a mistake to frown at the word, and sternly oppose the use of such artifices. It is true that the indiscriminate use of cosmetics can not be too strongly condemned, for so used they will destroy whatever beauty may exist. But even the most beautiful complexion is the better for just a touch of cream and powder. The faint dusting of powders, brown, white, pink, or yellow, over the face, removes the shine from the skin and gives a soft bloom. In skilful hands, the touch of red on the lobe of the ear, below the masses of hair, or the accent of the tilt and curve of the lips, like the touch of a master painter, brings the whole into harmony.

Earrings are immensely attractive if properly worn, but hardly one woman in a thousand has the type of face really suited to them; and even this thousandth woman must use great care in selecting the close or the pendant type, for one may give charm to the lines of her face and neck, and the other may spoil them. Never should a woman risk wearing

(*Continued on page* 134)



One comb, and one only, and that set to follow the artistic line from the crown of the head to the nape of the neck



Many the costumes made or marred by the mere length of a string of beads or the droop of a pair of jeweled earrings

THE PARIS SEASON *in* ITS ADOLESCENCE

While Yet Looking over Her Shoulder toward Deauville, Fashion Sets Her Summer-Shod Feet in the Winter Way Which Lies between Longchamp, the Theatres, and the Ritz-Carlton

THE first Parma violets have appeared in the streets, the winter rains have begun, and Paris is settling down to its season's routine of gaiety and mud. Although the Parisians themselves are slow in coming back to town, the city has a satisfying quota of distinguished foreign guests who were much in evidence at the *Grand Prix Municipal,* run at Longchamp a few Sundays ago. All Paris goes to the race meets, and when we are in Paris we do as the Parisians do, so I went to Longchamp and watched, alternately, the horses, the St. Cloud balloons, and the gowns.

It was interesting to watch for the appearance of the models that were shown at the August openings, and to find that the designs selected for Vogue and shown in the early autumn numbers of the magazine were among the first to make their entrance. Two of the smartest costumes seen at Longchamp were the Chéruit Russian blouse and the Paquin coat suit which were sketched on page thirty-five of the October 1st issue of Vogue. Mrs. Charles Carroll, an American, wore the Paquin model developed in the new shade of king's-blue duvetyn, but without the fur trimming. Just here, I must take the opportunity to say that the modish king's-blue is much less vivid than was the color which bore that name four years ago.

THE POPULAR MODELS

Within the last two weeks I have seen at least twenty copies of Chéruit's dress of blue serge that buttons in the back, which was sketched on page sixty-two of the same issue of Vogue which showed the other Chéruit, and the Paquin model mentioned. The Chéruit mantle which was shown on the same page with the serge frock, I saw recently developed in black satin and bordered with sable—a most sumptuous combination—and worn by the Baroness Henri de Rothschild. The Bernard Russian blouse which was sketched on page twenty-nine of the September 15th number of Vogue has already become very popular, as has also the Martial et Armand costume of old-red velvet shown on page thirty-two of the same issue.

The Grand Duchess Anastasie of Mecklembourg-Schwérin, tall, erect, young, attracted much attention as she walked about the *pésage* at Longchamp. She wore a tailor-made of black ratine, pin-striped with white, under a mantle of fawn-colored ratine. The collar and cuffs were of sealskin. Her small toque was of red velvet trimmed with a scanty wreath of uncurled, fawn-colored ostrich.



For her sister-in-law, Mme. Joire, Mme. Paquin recreates the "Aiglon" collar, known to fame through Rostand's eaglet of Rome

FASHIONABLES AT LONGCHAMP

As usual, Lady Paget occupied one of the pea-green chairs, "under the spreading chestnut tree," and also, as usual, she was very simply dressed. Her tailored suit was of black broadcloth, and her hat of dark blue taffeta. The Princess Murat, who is always spoken of as *Son Altesse la Princesse Murat,* which in English is merely, Her Highness the Princess Murat, wore a frock of dark blue duvetyn with a row of black satin bows down the front of the skirt. All the seams of the frock were outlined with quarter-inch bands of black satin.

Mrs. Baxter-Tevis wore black velvet trimmed with black fox, and a small, black velvet hat trimmed with a frill of Chantilly lace and a vivid touch of turquoise plumage. Her slippers had quaint, flaring tongues made of loops of black velvet ribbon. Mrs. Bache, a very smart and wonderfully pretty, young American, wore a stunning costume of broadtail, and a small hat of the same material. Among other fashionably gowned Americans seen at the races were Mrs. William Bateman Leeds, Mrs. Perry Belmont, Mrs. Norrie, and Mrs. Goddard. Mme. James Armand Rothschild's tailor-made was of *lies-de-vin* ratine.

LONGCHAMP FROCKS

The Paquin costume of blue charmeuse and blue *matelassé,* sketched on this page, was worn by Madame Joire at Longchamp. The coat is very loose and has wide cuffs and an "Aiglon" collar of putois. The tunic, which flares only slightly, is plaited across the front, and falls in a slight drapery at the left side. The closing is concealed by a pointed sash-end finished by a long, knotted tassel.

Another very pretty frock was of black velvet with a Watteau plait which hung from the back of the collar and disappeared under the short tunic. This costume, sketched at the bottom of page 38, was one of the few that were not fur-trimmed. Its only ornaments were spherical, ebony buttons. The blouse was girdled with black satin, and the points of a white silk waistcoat showed below the girdle in front.

THE ROYANT COAT

Very suggestive of Poiret's models was the costume of violet velvet sketched above the one just described. It had two low-set flounces of accordion-plaited, violet chiffon, bordered with violet fox. The flounces were very full, and the bands of fur, quite two inches wide, gave a voluminous appearance to the skirt.

Mme. Royant, creator of the Royant coat which was so popular at Deauville during the season, appeared at Longchamp in the stunning coat sketched at the upper left of page 38. It was of blue velvet, and although cut on precisely the same lines as the Royant coat of the summer, was worn differently. Instead of being drawn close around the hips, with the right front tucked under the left arm, it was allowed to hang straight from the shoulders, and was bordered with a ten-inch band of fox which, but for the lavishness of its use, would have been taken for pointed fox. The coat was worn with a dress of accordion-plaited velvet—the first accordion-plaited velvet that has appeared this season, and by the way, quite the "newest wrinkle" in materials. Next week we may be wearing accordion-plaited moleskin, for the couturiers seem to have become possessed with the desire to plait all materials so.

THE VERNON CASTLE TANGO

After the races it is quite the thing to drive up to the Pré-Catalan to take a cup o' tea and watch the Vernon Castles tango. These American dancers are immensely popular in the city, just as they were earlier in the season at Deauville, and they give the most pleasing interpretation of the tango that is to be seen in all Paris. Mrs. Vernon Castle is very fond of cherry-red, which she affected at Deauville during the summer and is now wearing in Paris. Her newest dancing frock is of cherry velvet and white chiffon, trimmed with ermine. With it she wears a three-quarter length mantle of black velvet, which has a cape-like yoke of ermine.

It is amusing to stroll into "Magic City"—a very French edition of Luna Park, New York—and watch the gay Parisians dance the



The same—only different—a Royant coat cut line for line upon the Deauville model, but hanging straight up and down instead of being swathed about the hips



Poiret's pet tunics grown up into two flaring flounces set low and bordered with fur



Miniature, lampshade tunics are the wrist frills, and the real tunic billows over two taffeta flounces that serve the purpose of the one-time farthingale

tango. The *salle de bal* which is built on generous proportions, has two orchestras and a splendid floor. It attracts manikins, stage favorites, and shop-girls alike. Occasionally, on Friday nights, there is a sprinkling of the very cream of Continental aristocracy—not to mention the omnipresent American. The most prominent European who has been seen in the Magic City ballroom recently was the Grand Duchess Anastasie of Mecklembourg-Schwérin, mother of the Crown Princess of Germany. One never knows just when one may see celebrities in Magic City, or, still less, just why, but there, as at the races, the mondaine and the demi-mondaine are seen side by side.

A chic Parisienne who danced every number of the dancing program several evenings ago with a much tanned American of the Harvard type, wore the black velvet frock sketched at the upper right of this page. The skirt was short and extremely narrow, and the circular tunic flared prettily over a double ruffle of black taffeta. The long, tight sleeves were finished with frills of black tulle, wired at the edges so that they hung over the hands like tiny, lampshade tunics. With this frock was worn a large, black velvet hat with a small ostrich feather. The costume was most striking as, contrary to French custom, the wearer used no rouge and the black was relieved only by her blond hair and the ivory whiteness of her face.

A Longchamp frock which supported a collar-to-tunic Watteau plait made fur trimming conspicuous by its absence

Like all who fare to Magic City she had gaily discarded the convention of gloves.

AT THE RITZ-CARLTON

The Grand Duchess Anastasie does not approve of narrow skirts, and when lunching at the Ritz recently with Mr. and Mrs. Harry Symes Lehr she wore a walking suit with an ankle-length, plaited skirt. Her hip-length, box coat was of a bright, chestnut-colored ratine, and her skirt was in a medium-sized plaid of chestnut and black. Mrs. Lehr wore a costume of black broadcloth and broadtail topped by a small, black hat. Imitation broadtail is frequently used for entire tailored suits, but, when used alone, although it is often so worn by smart people, it does not look at all smart.

Our American Ambassador, Mr. Myron T. Herrick, and his wife, gave a small luncheon-party in the tea-room of the Ritz the other day. At a table near theirs I noticed the duchesse de Chaulnes—formerly Miss Shonts of Washington—lunching with Mme. Ignatieff, the wife of the Russian Military Attaché.

During the luncheon hour I saw two frocks which I had seen at Longchamp a few days before. One of them, sketched at the top of the opposite page, shows a skirt with straight lines and no tendency to tighten about the feet. The skirt is of black charmeuse with pieces of

shirred velvet on each hip. The coat is of black velvet trimmed with sable, and is gathered oddly on the seams to give fulness at the waist. The sleeves are close and very long, and end in a plain, tight cuff. The surplice fronts fasten invisibly on the hips.

The other frock, shown at the lower left of this page, is of dull, black moire with a short, full, scalloped tunic finished with cord. Under this is a narrow, straight tunic of plaid taffeta, and the girdle and sash-end are of the same taffeta. The low neck of the bodice is bordered with a plaited frill of black velvet ribbon which stands up against an inner frill of white tulle.

Instead of plaited frills, some of the day frocks have the neck outlined with closely plaited black ribbon which stands up at the back of the neck precisely as the tulle frills do. Such a frill is not easily crushed by the weight of a coat. Black velvet bands are rarely worn about the throat with evening gowns, but are reserved for day wear. They give a very desirable, smart finish to the décolleté afternoon frock or to the tailor-made worn with a low-cut blouse.



The coat with the shirred back, sketched at the lower right of this page, is suggestive of some of the shirred mantles that Poiret showed at his opening. This one is developed in dark velveteen, with a collar of chinchilla. Another smart coat, on similar lines, has a deep, rounded yoke which extends to the hips. The skirt of the latter was shirred very full and fell to the heels. These lines are more appropriate for evening wraps than for daytime coats.

ODDS AND ENDS

Parisiennes are now clad in winter frocks and winter furs, but their shoes and hosiery remain of summer weight.

Small muffs were introduced last year, and had a certain vogue, but at the openings the couturiers dispensed with muffs entirely. However, the first breath of really cold weather brought a perfect avalanche of them and, without exception, they are large and flat, just as they were two years ago. Some of the newest handbags are of beads in a Pompadour design, against a jet background. E. G.



A new-fashioned skirt, seen at the Ritz-Carlton dared the novelty of old-fashioned fulness from hips to hem



The summer so lately gone and the neck frill already turned traitor to its tulle traditions and masquerading as a ribbon!



Absurdly long drawn out and leaning perilously like the tower of Pisa is a Bernard hat of black velvet

One logical conclusion of the shirred mantles shown at Poiret's opening, is a coat with scarcely any front, but a voluminous back



When the tango calls in the afternoon, don a frock such as this to answer it. Over a white taffeta skirt, white chiffon tunics are stiffened to "minaret" breadth by taffeta binding. The shadow lace bodice is jacketed with a fur-edged, white chiffon bolero that is seemingly held together by a knotted, white ribbon. The girdle of black and white velvet supports the contrast of the dark fur and the white fabrics

The wiring of the lace tunic on this evening dancing frock fairly suggests suspended animation—as if it had but just left the fingers of the youthful dancer. Garlands of pink and blue flowers assist the wiring in making the panniers. As to the rest, pink charmeuse is the mainstay of the frock, girded about with closely beaded satin. Dresses from M. & M. Koch

The quaintness of prim green and pink wool roses finding a home on a frivolous dance frock of white tulle and charmeuse at once attracts attention. This mid-Victorian handiwork edges the puffed baby sleeves and the back-sloping tunics of tulle which are separated by a pannier of the charmeuse. It also pins down the great Japanese "mousmé" bow of green satin which is subdued with a veiling of the tulle

THAT FASHION FOLLOWS THE EPISODE OF THE MOMENT IS WELL ATTESTED IN THIS GALAXY OF "THÉ DANSANT" FROCKS WHICH ARE THE OUTGROWTH OF THE DANCE MANIA THAT RAGES FROM SUNRISE TO SUNSET

THE MADNESS *of the* MOMENT

Under the Spell of the Pied Piper of Argentine, Society Tangoed from Sandy Hook to Liverpool in the Spring, from Paris to Deauville, and from Deauville to Aix-les-Bains in the Summer, and, in the Autumn, Tangoed Home Again

BY ANNE RITTENHOUSE



ONCE upon a time it was the younger generation only that demanded amusement at sea; now passengers of all ages consider that they must be entertained as well as transported, and one goes atangoing from Sandy Hook to Liverpool. It has been seriously suggested that every ship should carry a teacher of the tango as well as a wireless operator and a gymnasium instructor.

The demand for dancing has worked a magic change in the personnel of the orchestra of an ocean liner. Once the musicians were satisfactorily expert if they could play a Strauss waltz for occasional dancing, and execute a concert at eleven o'clock every morning to which no one listened, and which, in fact, everyone forgot until a complacent plea was made on the last day of the voyage for a contribution in appreciation of it. To-day, the first questions asked by the majority of voyagers are whether the band knows the new dance music, whether the captain will allow dancing every night, and whether the ballroom is large enough to accommodate a crowd.

EVEN THE "OLD FOGIES" TANGO

The newest wonder of the sea provides a social entertainer who found, after the first trip, that the passengers were impatient at anything they were invited to do if dancing could not be included in it. The musicians were called to task for not playing the latest dance music, and before the ship had been out two days radical changes had been made in the orchestral repertory. Once upon a time the captains of ships found it difficult to persuade even the young people to join in the one or two dances given during a trip. Now there is a wail of protest if any set of "old fogies" insists upon interrupting the dancing by playing cards for even one evening in the salon. But, be it said, there are few "old fogies" so "old fogieish" that they do not drop their cards and help to pull the tables away from the middle of the room the minute the word "tango" is whispered among them. On shipboard, as at summer resorts, no one can get a fourth hand at cards if there is any possibility of watching the tango instead. It is the madness of the moment, and all those unfortunates who do not know how to do it are anxious to learn, eager to watch, and thrilled at the mere mention of the word.

SHIPBOARD DANCING CLASSES

It is difficult to learn the new dances. Something of the tenacity and ingenuity that it takes to learn auction must be exercised in the task of learning the tango, and, added to these qualities, there must be an instinctive knowledge of rhythm, an aptitude for keeping time, good muscular control, and—natural grace.

One of the famous folk-dancers of the world, Maurice, who is credited with having revolutionized social dancing and doomed the waltz to oblivion for a decade—if not forever—was recently on a liner that was crowded with fashionable people. They insisted that he teach them the tango and persuaded the captain to permit lessons to be given in the dining salon between meals. The dancing master then began work in real earnest and taught dancing classes and gave private lessons during every available hour of the voyage.

As the crowning glory of these lessons a tango contest was held in the social hall one evening, opened by a dance by Maurice and his wife. So absorbing became the interest in the contest that followed, in which the instructor and his wife were appointed judges, that the smoking-room and the card tables were deserted. A mathematician on board figured out that the alleged money power of the fashionable guests who viewed the contest could be estimated conservatively at eight hundred and fifty million dollars.

THE TANGO IN PARIS

Paris, and not Buenos Aires, as has been erroneously alleged, is the heart of the tango-world. It is, at least, the place where one learns the tango as it will be danced in America this winter. How it is danced in the Argentine Republic is a matter of doubt. The Argentines who go to Paris insist, one and all, that they despise the tango. In fact, when a French newspaper announced that the tango was danced at a soirée given by the Minister from the Argentine, that gentleman made a prompt and public denial of it. But, whatever the feeling against it by the Argentines, Paris and southern Europe accept the tango with delirious delight.

The South Americans say that Paris neither dances nor teaches the tango in its original form. Well, who cares? The people from Brazil say that the Maxixe which Duque is making the rival of the tango is only a first cousin to the original Maxixe of Rio de Janeiro. Well, who cares? It seems that in their primitive state both of these dances are far too wild for the drawing-room, and that French dancing masters have modified them to stately, gracious measures. Yet they have succeeded in keeping the primitive beat of the time and the Latin abandon of the body.

THE PLACARDS OF PARIS

All Paris is placarded with red slips of paper advising one to go here, there, or yonder to learn the tango. Dancing masters become famous for a night and cannily reap a harvest of gold while the obsession lasts, for, never doubt it, Paris knows how to turn emotion and desire into money. In Paris one goes out to the *Jardin de Paris* between four and six o'clock in the afternoon to dance, if one will, and if one will not, to watch the Spanish professionals do it. In the evening one goes to the Magic City, the glorified Coney Island of Europe, and in its crowded ballroom—possibly the largest in the world—sees every folk-dance known to man, woman, or Paris, and, under cover of the multitude, gets up the courage to do it too. A party of Americans who went there one Sunday night to see the shop girls dance were reminded every hour or so by the manager, who recognized the American face and guessed at the American purse and thought these onlookers might be disappointed in the dance and the dancers, that they had made a mistake and that Friday night was reserved for the nobility at which time champagne was always served. It is astonishing to see how many of the "nobility" do make holiday there on Friday night. Even in imagination one fails to picture an American open-air dance hall, surrounded by side shows and made vocal with the call of the barker, a hall where expensive wine flows freely and titled foreigners dance with American millionaires, to say nothing of hundreds of minor guests who consider themselves and each other to be very smart indeed. Think of Vernon Castle dancing with a Russian Grand Duchess!

Any one who did not know how to dance the tango and was in Paris this autumn could go to the Café de Paris and take lessons from Mr. Vernon Castle, whose long legs found a deviously graceful way down that narrow path between the tables which so many dancers have followed to fame. Here Mr. and Mrs. Castle are paid to dance together every night; and here lovely American women danced with Mr. Castle—and paid in *louis d'ors* for the privilege.

Of all good places to learn the tango, however, the best is called El Carron. It is tucked away on a side street behind one of the great churches. It was here that Mr. Vernon Castle learned the Argentine tango which he taught to Julia Sanderson and danced last winter in "The Sunshine Girl." Here Rafael, Duque and his wife, and all the other dancing celebrities come to have supper and to dance for pleasure when they have finished their evening's work of dancing for the public.

This place has none of the fashionable fame of the great restaurants which make a commercial appeal to those Americans who are in search of that Paris which, as Lucas puts it, is so wicked at night and so radiantly pure at daybreak. The teaching of the young Spanish boy, Rafael, as well as his folk-dancing, has made El Carron a boon to those who wish to learn the tango away from the madding mixture of the crowd. El Carron is an Argentine place, very popular with South Americans because of its simple suppers. Rafael gives two spectacular Spanish dances there each evening and dances with any guests who wish to learn the tango. The few Americans who know the place like it especially because it is not commercialized.

In this restaurant one may learn that new, graceful dance, just beginning to invade in New York, called the Maxixe. It was originated by a young man from Rio de Janeiro named Duque, who married an exceptionally pretty French girl and forsook his career as a doctor to dance this Brazilian folk-dance in London and Berlin. Duque and his wife will dance and teach the Maxixe in New York this winter. Rafael will also dance here.

TWO KINDS OF TANGO

The tango pupil in the French capital discovers that there are two ways to dance it, and quickly learns that the word as used in America has no real relation to the dance itself. Americans complacently cover all the new forms of dancing with the word "tango," whereas there are scarcely a dozen people in New York who even knew the rudimentary steps of the real tango when the autumn season began, and very

(*Continued on page* 130)



After the intoxicant tango Premet names this dancing frock. Over an underskirt of blue charmeuse two lace-edged tunics of cream net are bound three times by narrow, swathing bands of fur, and once by a long, blue velvet sash which loops over the left hip. The bodice, of white chiffon over blue velvet, is trimmed with lace, and hung with ropes of pearls

Callot refuses to pay tribute to the prestige of fur trimming and finishes every available edge of a white dancing frock with a fine line of rhinestones. A satin underskirt supports a chiffon tunic which joins a beaded, chiffon bodice under an old-blue, ribbon girdle. A shawl-like chiffon drapery is looped backward at the wrists, and caught lightly at the waist-line in the middle of the back

Tunics, of course—two of them; color yellow; fabric tulle. Having given the pass-word, Chéruit adds a white skirt finished out at the front with plaited tulle, and tops it with a bodice of yellow and white tulle and silver roses. The sleeves finish under bands of silver ribbon, and the satin girdle has a butterfly bow. Models from Maison Maurice

BE THE TRIMMING FUR, OR FLOWERS, OR RHINESTONES, AND BE THE MATERIAL SATIN, OR CHARMEUSE, OR CHIFFON, TUNICS, SINGLY OR TWO BY TWO, ARE A PASSWORD OF DANCING FASHIONS



An outspread pinion of quills, royal purple and white, fans the modern belle



The plumage of the wise old owl is a fitting weapon for woman's coquetry



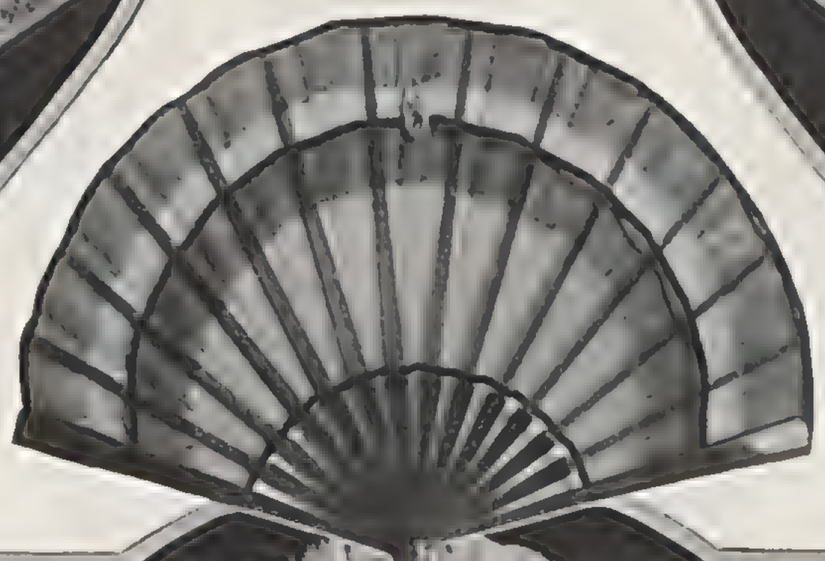
Like a bit of imprisoned moonlight is this gauze fan upon which hand-painted Pierrots frolic "au clair de la lune"



On an airy nothing of black net glistens a monogram of rhinestones

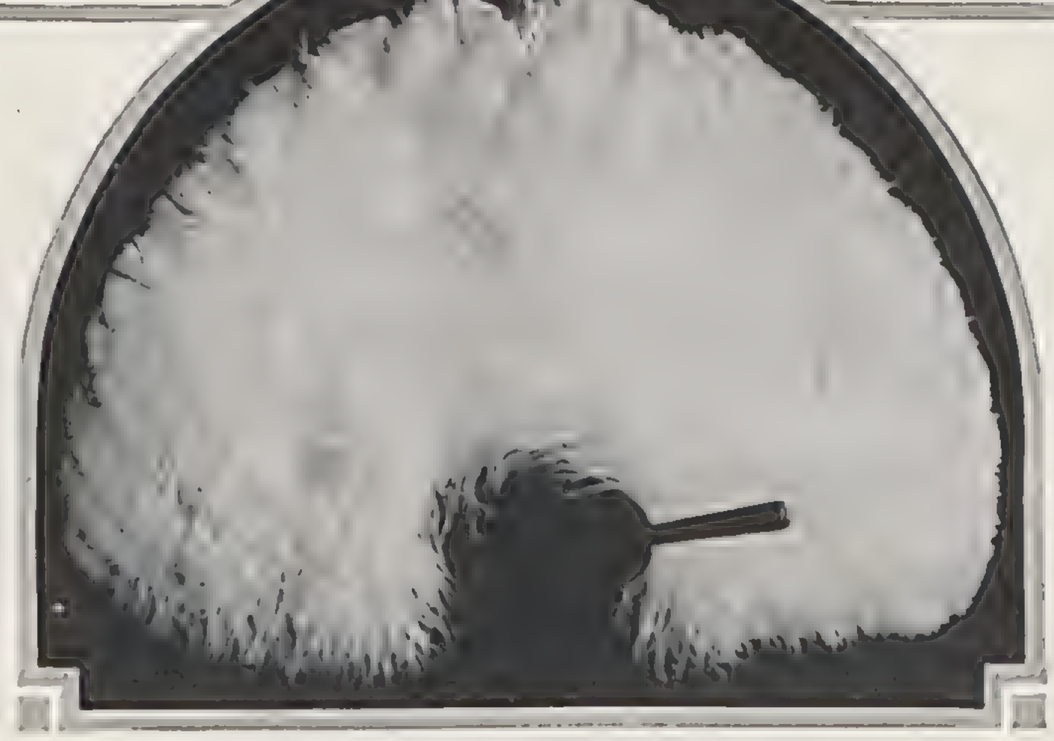


The sumptuous feathered fan below should be waved with slow dignity, not with the staccato, bird-like flutterings of its daintier relatives



Shape, shields, and shading are new in this fan of spangled gauze and bone sticks inlaid with color

A rainbow shimmer of green, pink, and gold on a green ground, captured on finely carved sticks



THE traditional weapon of the sex—the fan! With it women have waged their battles as men have warred and won by the sword. From as long ago as the days of the Pharaohs when fans were signs of royalty, they have been the supreme weapon of coquetry, although, to be sure, the wooden stick with holes in which to thrust the feathers would be considered a poor thing by the discriminating modern belle.

And what an enchanting thing with which to toy is a fan! Small wonder the beaux and belles of eighteenth-century France played the greatest game in the world with it, and so cleverly, that a code of signals was established which made words unnecessary to rival or admirer. To-day the débutante or matron, despite her *camaraderie,* is wielding it with as much grace as of yore, though perhaps with less hidden meaning.

Although many of the present designs are reproductions of historical fans, there are many beautiful new ones, some of the best of which are illustrated on this page. The small one at the top of the page is the newest of all—a moonlight fan made from a bit of smoked mother-of-pearl and hand-painted dark gauze. Price, $65.

The two fans in the middle of the page are new in shape. The one on the right is beaded in green, pink, and gold on green gauze, and mounted on carved bone sticks. It costs $23. Even newer is the spangled fan on the left. This, too, is lovely in color, as mauve gauze forms the background for elaborate spangling, and the bone sticks are decorated with a colored inlay. Price, $25. The black net fan, shown between the two fans above, is mounted on amber sticks and possesses true French chic in its monogram of rhinestones. Price, $29.

The fans just described are all of moderate size, while the feather fans are really large. The one at the bottom of the page is of uncurled ostrich feathers with dark tortoise-shell sticks which emphasize the sumptuousness and beauty of the feathers. Price, $95. Illustrated at the top of the page are two fans, almost barbaric in treatment. The left one is a wing of quills, alternately royal purple and white, and priced $100. On the right is one of owl feathers which costs $100. Both are mounted on shell in a color to harmonize with the quills.

"WAS THERE EVER SUCH GRACE AS THERE IS TO A FACE, WHEN IT PEEPS O'ER A PERFUMED FAN!"

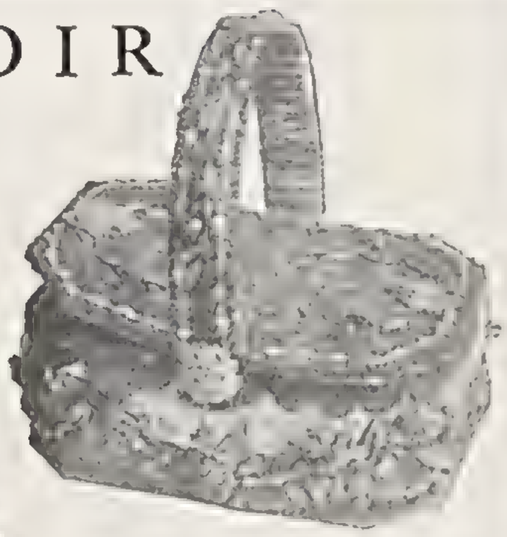
FEATHERING *the* BOUDOIR



Shaped like the flower-baskets which painted Watteau figures carry with accustomed arms and shaded as exquisitely as an apple blossom is a scrap basket of rose and silver taffeta, colored flowers, gold braid, and lace



A gray enamel dressing-table with a triple mirror scorns a cover and substitutes a glass top; scorns the usual, inadequate chair and substitutes a bench. The lady of the hoop skirts kindly conceals an extra electric bulb among her petticoats. The toilet articles are of silver



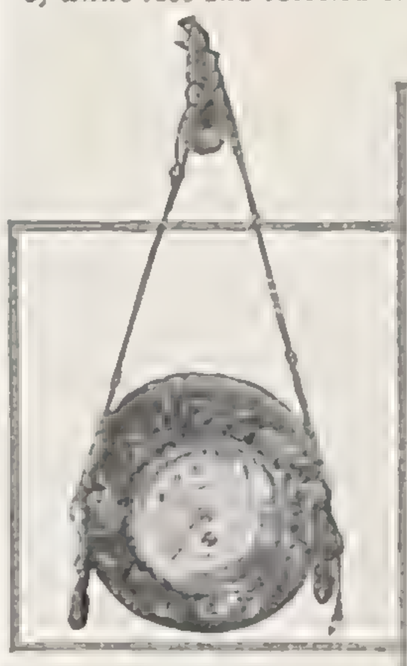
A work-basket of rose silk, with a convenient handle and a covered top, trimmed with moire ribbon, gold lace, and chenille flowers, abides by the rule of fulfilling a mission charmingly as well as efficiently

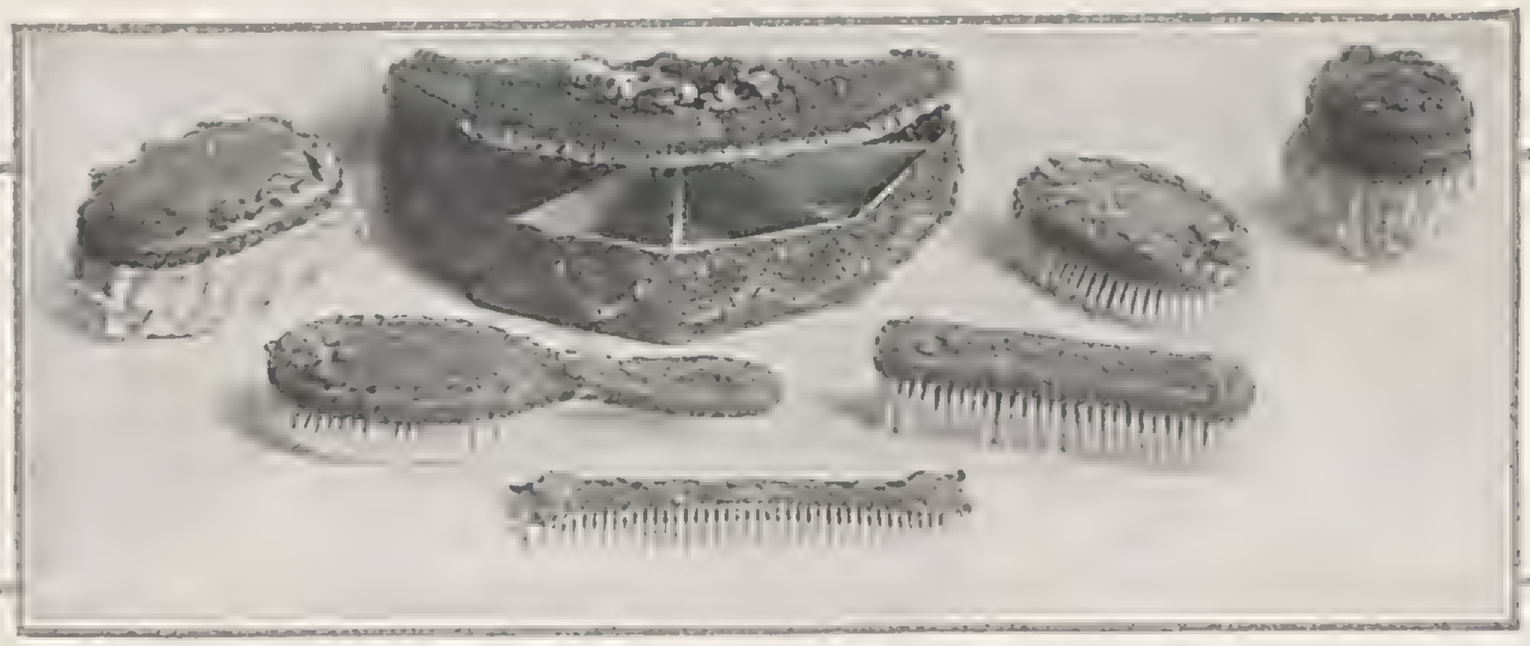


A green silk scrap-basket hung with flowers, and trimmed with gold lace which in turn supports a trimming of white lace and tasseled ornaments



A rose silk work-basket trimmed with flowers and with cream and gold lace comes ready tenanted by a pin cushion and a spool bag







These charmingly decorative toilet articles justify their existence under the thinnest possible guise of usefulness. Of rose-colored silk they are, veiled in gold lace, and dotted with pink and blue and green flowers. This perishable set is intended for the guests' dressing-room on the main floor, or for a guest's boudoir. (Articles on this page from B. Altman and Co.)



Over a robe of pink mousseline de soie falls a cord of pearls set with tourmalins, and looped below the waist-line after the manner of a Greek girdle. With a piquant, unexpected twist Drécoll swathes the left front of the bodice into a girdle. A cape-like drapery of net appliqué lace serves the double purpose of sleeves and trimming





A Drécoll cap of rose appliqué lace is bound to the head with a wreath of tiny, French flowers, from beneath which it escapes in a flattering, soft flounce which is draped demurely low over the forehead and droops out upon the shoulders



A big, geisha bow of grosgrain ribbon marks the waist-line at the back of Premet's best negligee of the season, and above it the unique overdress of white chiffon, splashed with roses of brocaded gold, drapes out over the arms like nothing so much as huge, drooping wings. That exquisite drapery of white chiffon and gold brocade is caught at the front under a girdle of ribbon flowers. The underdress is of pink chiffon over white silk

NEGLIGEES WHICH LAVISH EVERY ART AND

ARTIFICE UPON THE VANITY OF WOMAN



A première—in this instance, at the Théâtre des Capucines—never fails to produce some such novelty as this 1830 *carved comb rakishly posed in a perfectly coiffed head*



It has come—the "Tango" coiffure and launched by Cuverville, who in building it hangs several curls in front of a semi-exposed ear. He also is responsible for the "Becky Sharp" arrangement below it, which coiffeurs will gleefully explain can not be made with natural hair alone



The coiffeur, Dondel, clings to his own particular version of the "Casque," a pin-caught, swathed affair, which revolutionized the shape of heads and hcts last winter



In unexpectedness lies chic; therefore the tiptop of the ear is exposed instead of, as usual, the lobe. This idiosyncrasy is possible of achievement only when the hair is worn in the new, close fashion that is going to predominate



Rather obviously Japanese is this coiffure of Mme. Deste's, who, to add to its unusualness, thrusts into it, at an ominous angle, a sharp feather lance



Attention, mesdames, to the latest coiffure silhouette! Waved hair drawn smoothly back from the forehead into a high, invisible chignon; ear lobe exposed; a few temple ringlets; and a flat curl in front of the ear

PARIS SHOWS WHICH WAY *the* HAIR GOES



A pearl-bound velvet fillet to harmonize with the gown and a pearl bride are two individual coiffure fashions that are here molded into a charming one



Auguste Petit converts the back hair into curls, binds the head with a mercury-winged fillet, and names the ensemble after the fleet-footed, Roman god of commerce



A diadem, jeweled and aigretted, such as might have crowned the dignified head of a Gallic royalty

EARS are once more *à la mode*. After having been banished from the light of day—and night—for more than two years, they are now peeping out from under the Parisienne's beautifully dressed hair in a most unusual manner. When the coiffure discloses only a part of the ear, one naturally expects it to be the lobe. Not so today! The hair may be drawn forward low on the cheek, and the very tip of the ear may peep through the tresses high on the side of the head, as shown in the lower, left-hand corner of page 46.

This would be impossible if the hair puffed out from the temples, for the ear of the well-bred woman is posed so close to the head that it could not possibly be seen if the hair were puffed. But in the newest coiffure that is being worn in Paris, the hair is evenly waved in a large, loose, wave, drawn smoothly back from the temples without the slightest tendency to a pompadour, and generally shows the lobe of the ear. From the middle of the forehead the waved hair is drawn straight back with an upward slope at the back of the head, *à la Japonaise*, and is coiled in an invisible chignon, rather high, leaving the nape of the neck uncovered. There is no fringe in the middle of the forehead, but a soft fringe of ringlets covers the temples, and there is always the flat curl in front of the ear. A sketch of this coiffure is seen in lower, right-hand corner of page 46.

THE INITIATION AT DEAUVILLE

Deauville gave us a hint of this change in August, when a French actress appeared with her waved hair tightly drawn back at the temples and the whole ear showing. In front of the ear, lying flat against the cheek, was a little curl. A sketch of this appeared on page 104 of the September 15th issue of Vogue. Not to be outdone by this novelty, another actress smoothed the hair back from her face, and wore, not a flat curl, but a genuine corkscrew curl in front of her ear!

Coiffeurs are everywhere offering curls. Cuverville, who coifs many well-known Americans and such celebrated French actresses as Mme. Bartet and Mlle. Cécile Sorel, is trying to launch a coiffure *"à la Becky Sharp."* He does not call it that, but that is what it is. Were it to be accepted, it would delight the heart of every coiffeur in the land, for it must be made with false hair. It simply can not be made with natural hair, say they in high glee.

Cuverville's smartest coiffure—the coiffure of the hour—has borrowed its name from the "Tango," the dance of the hour. It is shown in the upper of the two heads in the panel on page 46, and has, not one curl, but many, hanging against the cheek and covering the front of the ear.

Dondel prefers the coiffure "Casque," which is sketched in the upper, right-hand corner of page 46. Auguste Petit's newest coiffure shows a most artistic arrangement of curls, and he calls it the "Mercure." It is illustrated on the right of this page. Mme. Deste, the American coiffeur on the rue de la Paix, is offering a coiffure which has a decidedly Japanese air, except for a lance-like black feather which is posed at a most ominous angle. The circle at the bottom of page 46 shows how it looks.

A THEATRE PREMIÈRE, A COIFFURE PREMIÈRE

The première at the Théâtre des Capucines brought out a splendid array of coiffures, most of which were waved in the latest fashion, brushed back from the face, and drawn close to the head, with a tendency to a pompadour at the back. The lobe of the ear was always exposed, and usually held some wonderful jewel. A fringe of hair lay in ringlets on the temples. There is an indescribable chic about hair dressed in this fashion; something which gives a proud bearing to every head. With this coiffure aigrettes are not worn, and even fillets are undesirable.

Most original of all was the huge 1830 comb of carved shell posed at a rakish angle on the right side of a blond head which expressed the latest word in modish hair-dressing. This is pictured in the upper, left-hand corner of page 46.

Carlier shows a most picturesque Gallic head-dress in the illustration in middle of the page. Another that has met with great success, and is shown here to the left, consists of a velvet band bordered with pearls, and a pearl bride hung with pear-shaped pearls.

A BOUDOIR SUITE *in the* DE KOVEN HOUSE



The English adaptation of Louis XV decoration as developed in the unusually formal boudoir of the De Koven house on Park Avenue gains in comfort by what it dispenses with in elaborateness

(*For descriptions of these rooms see page* 130)



That restfulness of coloring so grateful in a bedroom is here attained by the harmonising of two shades of gray in the paneling, which finds its proper foil in the black lacquer and gold of the furniture



As SEEN by HIM

Whether to Spend the Winter in America, Where We Have Steam Heat and Elevators (and the Servant Problem), or to Set Sail for Europe, That Is the Question!

FOR the past month I have had a flood of anxious queries put to me by friends who sought advice on different social subjects. It is really very flattering, and I shall take up these matters conscientiously. Many questioners have asked, "Where do you think one should spend the winter?" There are more ways of spending a winter than there are winters in a lifetime. There are many people I know who never come to New York during the winter, but who sail away after the first week of opera not to return until just before the Newport season. Some of these are wanderers from choice, and some of them, alas! are not. Some of them are enormously rich, with homes—or habitations—all over the world; others are so limited in income that the winter season in New York, Philadelphia, Boston, Washington, or Chicago is too expensive, and so they go elsewhere—wherever they can get the most for the least expenditure.

AMERICANS IN ITALY

Several days ago I met a New Yorker whom I had not seen for some time—one never knows where one's friends are in this busy life; they appear, and disappear, and give one slight occasion to think of them during the interim. This man possesses a moderate income, belongs to three New York clubs, and is the husband of a delightful woman who herself has a small income. They are a middle-aged couple now and, having married off their two daughters excellently well, they have decided not to live in New York this winter, but to begin all over again in an Italian, winter city. There they have friends, and as gentlepeople are gentlepeople everywhere, they maintain their social position—perhaps not in such a spectacular way as at home, but still with dignity. They have a house with all the modern fixtures, including electricity and a comfortable number of baths; they have a motor, a carriage, horses, and eight servants, as befits their rank and station. The winter city is not a small place, and there is a large Anglo-Saxon colony. They have a box at the opera and they entertain quite a bit. They do all of this on one-half what it would cost them in New York. What can one do here on less than fifty thousand a year? One can live in a West Side apartment, or in one of the inaccessible streets on the east side of the Park, and may, perhaps, give a few dinners—and have to skirmish around to get people to come to them, besides straining a point to make financial ends meet, and fussing with incompetent servants.

Of course, one can live on practically nothing at all—in some dreadful neighborhood—and really be much better off in the way of certain creature comforts than one is in Europe, but does one wish to do this? In Europe one lives in uncomfortable places, poorly lighted, insufficiently heated, and otherwise sketchily furnished with modern necessities. But one has cachet.

We put up with foreign discomforts because over here people are not very cordial if we do not keep up to the dollar-mark. This is brutal, but it is true. In Europe one is taken for what one is and not for what one has. There are so many nice English people who are obliged to economize, and who pass most of their time on the Continent, that one is not likely to be lonely. Of course, one will not meet the magnificently rich there, but unless one has a fortune to offer, one would scarcely meet them otherwhere. All things considered, a winter abroad in a Continental city—dull, if you will, but yet a city with theatres, and perhaps a small court—is much better than vegetating in the suburbs of any of our cities.

I have other friends who have taken a small apartment in Paris—one can get them there now with electric lights, steam heat, and baths, in a good quarter, and at a reasonable rental. These friends there are enjoying life on a comparatively modest income. I know of another place—and it is one of many—in a city of Belgium, where there is a most comfortable, modern hotel at which one can get accommodations during the winter at a surprisingly reasonable figure. Of course, the city is a small one, but it is very old and interesting, and it is not a great distance from Brussels and Antwerp.

A COMMON-SENSE ARRANGEMENT

I was struck with the common-sense way in which an Englishman and his American wife, whom I met last year, had solved the problem. The wife was pretty, she had an excellent social position in this country, and had been a belle of her time. She was married in her débutante year to an Englishman, a gentleman of a good county family, but a younger son. They now live most modestly in one of the shires. They came over here for a visit recently and were wise enough to come in early spring, when the rates to America were low, and to take advantage of the winter prices and go home in the early autumn. They did not choose an expensive nor a fast ship, but a comfortable one, and they arrived in this country just at the time the town season ended. Easter was over and every one was up from the south. They were in town just a month and were beautifully entertained. Then they really made a little tour of country houses. I met them at Tuxedo and on Long Island. I am sure that the wife had no more than two dinner gowns—this would have been a crime for an American matron—but as she was an English matron, no one even so much as thought about it. Had this couple chosen the winter season for their visit they would have had to stop at an expensive hotel, and it is likely that they would have been asked to no more than a half-dozen social affairs, all told. This goes to show that one need not be an exile in Europe, but, if business enterprises do not stand in the way, may pass a most agreeable two-thirds of the year there and one-third here.

COUNTRY LIFE IN WINTER

There is no doubt that at present, country life in America during the winter months is not very cheerful unless there is a metropolis near. Even then, most of the houses will be closed in January, for then many people will have gone to town, and many others will have taken refuge in the big, comfortable hotels of the south, or at little village settlements like Aiken. This latter place is enjoyable only for a certain small set. With the exception of three or four families, even there, people are continually coming and going. Living in the suburbs in January and really enjoying the attractions which the town offers is an impossible achievement, as motors are out of commission half the time and there is slight satisfaction in being obliged to patronize commuter's trains.

THE UNINVITED GUEST

Another problem of a totally different kind has been presented to me by several anxious hostesses. In New York last winter, and I hear also in London last spring, there were uninvited guests present at several dances and balls. I was rather surprised, I must confess, at seeing certain persons at certain places last year in New York, and wondered how they had obtained their invitations. However, they were men, and young society women meet so many men in the *laisser aller* fashion of the last few years that one scarcely knows who is who. Also, men ask for invitations for other men, and as the success of a dance depends on the masculine element, hostesses are lenient in regard to invitations. What, anyway, save self-respect and the fear of being detected, is to prevent a man who looks like a gentleman from going unbidden to a large ball at a private house?

(*Continued on page* 86)



MISS GERALDINE FARRAR

This season Miss Farrar, who has just returned from an extensive concert tour of the west, will add two rôles to her repertoire, namely, Louise, in Charpentier's new opera, "Julien," and the title rôle in "Carmen." She will again be heard in "La Tosca," "Königskinder," and other operas in which she has won popularity, and will open the Metropolitan opera season on November 17th with Massenet's "Manon," singing with Caruso, and directed by Toscanini

INTIMATE IMPOLITENESSES

THE searchlight which woman has turned upon her own province during the last few years has picked out some unexpectedly dangerous reefs along the shores and silhouetted them against the horizon of public opinion. One point o' rocks which lies so close inshore that it affects the daily comings and goings of almost every family is the habit of impoliteness which women have permitted their households to cultivate.

ONE sharp edge in the reef of impoliteness, called "tired," is especially dangerous because it masquerades under a name which, in itself, is a generally accepted excuse for almost anything. In many homes it has become the practise of the members of the family who are out during the day to impose upon those who remain at home in many small ways because they are "tired." Perhaps they are tired, and a certain amount of indulgence is due in such cases, but the amount of indulgence demanded is often flagrantly out of proportion to the need. When these same people are invited out to dinner do they collapse upon a sofa in the drawing-room and later, at the table, regale the hostess with doleful accounts of the ups and downs of the day? Indeed, they do not! Whoever heard of such a thing!—except at home. They talk interestedly to the juniors of the family before the nurse takes them to bed, and at dinner they converse vivaciously, and with such brilliancy as they can muster, on whatever subject the hostess may indicate.

ANOTHER reef is the attitude which women have allowed their children to adopt toward the elderly members of the family. Because their parents and aunts and uncles happened to have been born thirty years or so before they were, the young people of to-day have a tendency to brush aside any remark made by them as though it were of no moment. There is no doubt that the young woman who is going to a fashionable school has opportunities of observation which were not and are not available to the passing generation, but, notwithstanding, this premature maturity with its precocious range of knowledge is as shallow as a dessert plate until it has been deepened and enriched by the peculiar product which consists of knowledge and experience mellowed into wisdom.

A FORM of impoliteness which is the source of many domestic unpleasantnesses is often indulged in by the woman of the house herself—the habit of discussing all her domestic difficulties with her husband the minute he is home from business. No woman would greet a guest with the refrain, "The cook has left, and the butler is inefficient, and the children have the measles." Why, pray, should a woman be tactless and inconsiderate enough to put her worst foot forward with her husband? Of course, a consultation as to the difficulties of the day has a place in a wife's conversation with her husband, but to speak of them out of season is inexcusable.

CASES in which women have permitted themselves or their husbands or their children to disjoint the mechanism of a home by impoliteness grown to the proportions of discourtesy with malice aforethought, and, finally, to absolute cruelty, may be observed in many homes. Sometimes matters have come to that state where it requires the utmost tact to begin over with the older members of a family, but always it is possible to start the children in the right direction. They can be so trained that the common courtesies of well-bred people will come as naturally to their lips in their own homes as in other people's.

THE TEA-TABLE FORUM

The Heart of Rome Was in the Market-Place—Hence the Forum There; Frenchmen Substituted the Boulevard Café, Englishmen the Coffee-House, but the Modern Woman Declaims Modernism from the Tea-Table

By LOUIS BAURY

THERE was once a man of quite shockingly subtle discretion who declared that one might do anything with impunity save talk to a woman just before the candles are lighted. "There is comparative safety in moonlight," he used to tell me. "You see, the moon is mad, which is a delightful state, and excuses many things. But dusk——!"

He always took a nap himself at that perilous hour, and so was successful in the aim of his life. He passed an existence of charming repetitions, and was never inveigled into matrimony. But that, I always told him, was an evidence of sheer cowardice, and consequently, unmodern, for the spirit of modernity—to borrow the phraseology of modernity—is to "take a chance." "Besides," I censured him, "if you eliminate dusk from your day you must forego tea."

"That," he returned complacently, "is an added advantage."

Then, in a flash, I understood why that man was so thoroughly, irrevocably unmodern, for dusk to-day is simply tea-time, and tea-time is —modernity.

TEA AND—EUGENICS

Just before tea one sits dreamily in a twilit room, half listening to the music that flutters in from somewhere, and discoursing inanities. So far there is nothing modern about the performance. Rather, it recalls the "dark-eyelashed Twilight, low-lidded Twilight" of which Meredith sang. It is, in fact, quite gruesomely mid-Victorian, and suggests "fainting into the arms of strong men," "smelling-salts," "parents' consent," and other out-moded makeshifts. At best, it is no more typically contemporaneous than the eighteen-nineties, no more timely than a Beardsley poster—which, to be quite frank, does not emulate modernity in any degree whatever.

But suddenly a maid appears, wearing a frilled apron and bearing tea-things. Then occurs a metamorphosis. Abruptly one sits up with new interest in life; everyone sits up with new interest in life. The inanities die away. The hostess recalls that her guests take it with lemon and no sugar, and with sugar and no lemon. A girl on the left helps herself to a little, nut-jeweled cake and, looking one straight in the eye, asks for a candid opinion on eugenics. Somebody says "suffrage," and somebody else says "vivisection." Swathed in thin veils of fragrant s t e a m, modernity has mounted her throne; the samovar croons an understanding welcome, and the honeyed flame flattens itself against the metal into a quivering wafer of blue light. Thus we burn incense to a new goddess.



SUCCESSOR TO THE COFFEE-HOUSE

It has been said that there is no forum of public discussion to-day. Persons who say such rash things have merely overlooked our modern forum. Forums are curiously variant manifestations, but in this much they are steadfast: they take up their abode at the heart of their particular age. The heart of Rome was in the market-place—hence the Roman Forum. When the Anglo-Saxon race began to emerge from a state of barbarity and to relish the delights of staying up late, the jovial coffee-house sprang up. There men met and talked, and there they made their forum. France revived art, and fashion, and verse, and light loves—and behold, there appeared the cafés and the boulevards. The soul of France entered into them!

Here the Anglo-Saxon could not follow. He did his best, but mobs were coming into vogue, and the substitute of the mob for multi-hued cafés where the destinies of nations were disposed of over bubbling glasses was the public house. Yes, it is a terrible thought, but for long the public-house was our forum, and the world was swayed by the odor of malt. Most of the crimes of present-day legislation may be attributed to this era in politics. It is a frightful thing to realize that we suffer to-day because a potter and a tinker once discussed politics over jugs of beer, yet so it is. Then came the twentieth century—and woman.

FALSE PROPHETS OF OPPORTUNISM

Let the poets of opportunism sing the song of pounding machinery and rocketing sky-scrapers; let those who subscribe to clipping bureaus mount the stump and drivel to their hearts' content of referendum and recall; let millions crane their necks to see the air-ships frisking in the clouds; let the gentry who wear Windsor ties polysyllabically descant upon realism and cubism, and point out new points of view—let them! Let them, but mistake them not for the prophets of modernity. Modernity? Woman is modernity! These false prophets can not so much as touch the hem of her draped skirt, nor descry her faintest lineament through the fantastic meshes of her figured veil.

Emerging from the gloom of centuries, shaking from her French-heeled, Colonial pumps the stifling dust of ages, she brings modernity with her in her own person. She is its inventor and its exponent, its cause, epitome, and end. It is her spangled trinket, her gilded bauble; wherever she goes she takes it with her. And so modernity is enthroned at the tea-table, where blessedly unburnt muffins may be offered up to her, and lo! the tea-table has become the Modern Forum.

The short-sighted, who seek always according to precedent, have gone furiously forth in quest of this same forum. They have hied them to the market-place—and gotten cheated; they have investigated cafés—and gotten married; they have explored public-houses — and gotten headaches. On their own porches they have tarried not, and so they dwell still in the dark ages of the eighteen-eighties.

If there is a young man to be fully educated—not that there are any modern young men who can really stand the strain—one should not prate to him of the advantages of "sowing wild oats" as a healthful occupation, nor of "seeing life" with the aid of a cabaret. No! Say to him, "Go to thy aunt, thou dullard, consume of her tea, and be wise."

Is it scandal, and fashion, and flirtation that he is desirous to hear of? He is doomed to disappointment. At least he will hear these touched upon but incidentally—not half so much talked of as at his father's club. He will hear fascinating young women who, according to all the canons of Victorianism, should conserve their energies for languishings, eagerly discussing "women's rights." He will hear divorce talked of in a sane, inquiring manner which will make him tremble in his boots. He will hear economics and sociology flutter through the conversation; he will hear art discussed, and the drama—modern art and modern drama. Information about every current topic will beat in upon his brain, while the samovar sings and the cakes go their hospitable rounds.

THE INTOXICANT TANGO

"And don't forget bridge. He will assuredly hear of bridge," some one cries sarcastically.

By no means forget bridge. Why not bridge? One must talk of amusements part of the time. The modern woman has a lively eclecticism which darts from gravest to gayest, touching each with just that commingling of sense and wit that brings it into accord with tea-table chatter. Bridge is modern—supremely modern. It lends the protest of a charming uncertainty to an epoch which machinery is striving to shackle with dull s y s t e m. Wherefore has the tea-table t a k e n unto itself the discussion of "honors" and "no trumps" in preference to arguments as to the proper preservation of rose-leaves and lavender? B e c a u s e the modern tea-time is not a narrow, carping hour. The justification of its modernity is that its pliable bounds make room for any subject so long as it be truly of the times. Avaunt with anything that has the moss of age upon it!

Did it not prove this but the other day through the sinuous, intoxicant t a n g o? When grave officials of law and majesty rose up in an envious wrath, born of their own ponderosity, and closed all doors to that versatile dance where, after the first flutter of despair, did it find a refuge and a harbor? In the tea-rooms, forsooth! There neither question nor quibble came to impede its way; there was it perpetuated. What its motive, what its manner, what the dictum of the world outside upon it, mattered not. It was an outgrowth of the time—so it was given a shelter which no one dared dispute. It is the attitude shown here which renders the tea-table the only acceptable, present-day forum. It is courageously unfettered.

(*Continued on page* 104)



The lily basin in the gardens of Castle Ashby, near the town of Northampton. The estate came into the hands of the present Compton family during the reign of Henry VIII



The new Marquis of Northampton. He is twenty-eight years old, is an Oxford B.A., and at the time of his recent succession was a lieutenant in the Royal Horse Guards



Rows of alternating, flower-filled urns and conical trees flank the walk that leads to the conservatory

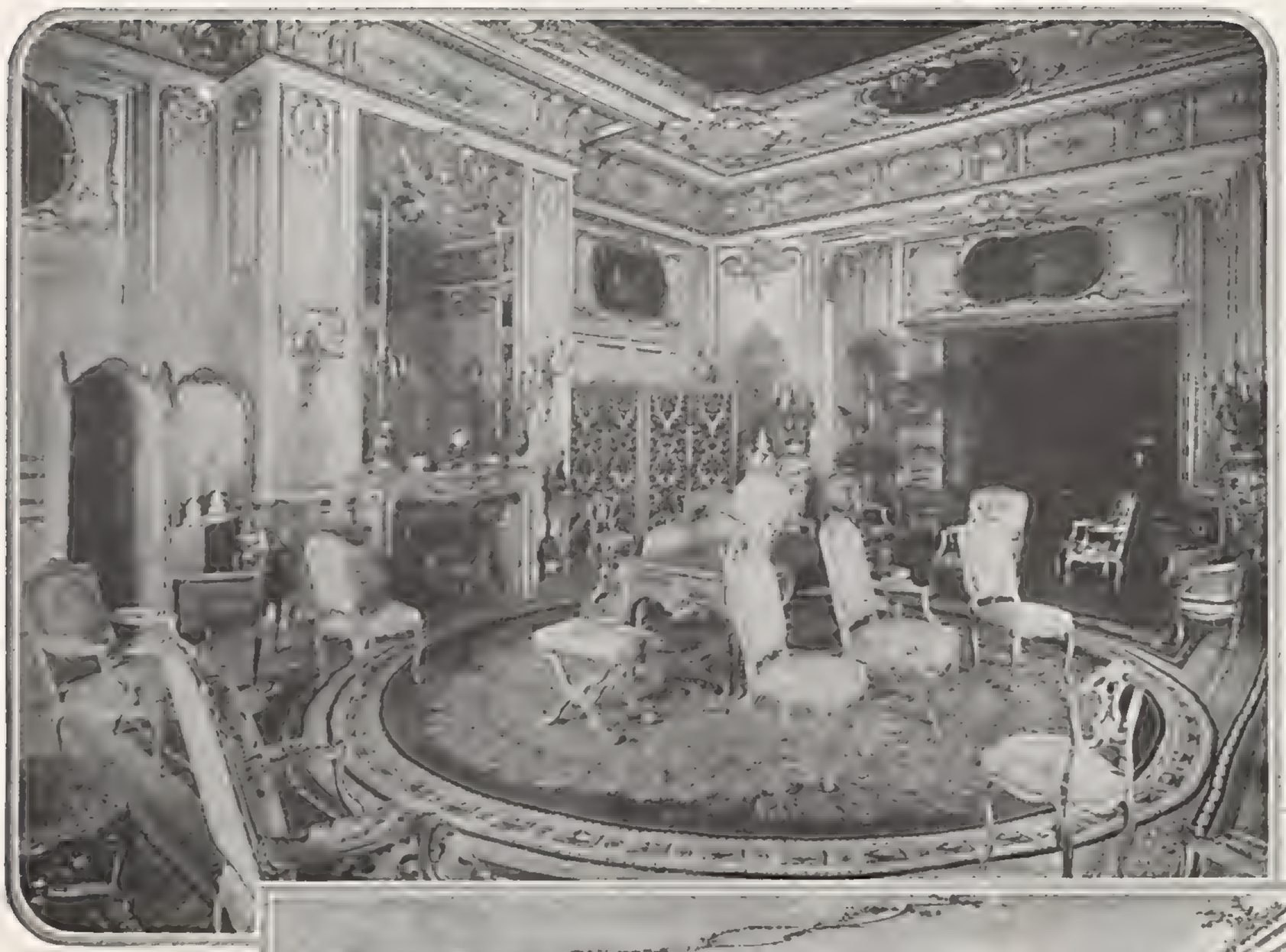


The church, a stone's throw from the house, lifts its castellated tower above the fine, old trees



A quaint feature of Castle Ashby is the lettered balustrade which runs around the edge of the roof, tops the bay windows, and encloses the gardens. The letters spell admonishing verses from the Scriptures, as, for instance, the one encircling the gardens, which begs the stroller to "Consider the lilies of the field"

THE ESTATE TO WHICH THE YOUNG MARQUIS OF NORTHAMPTON SUCCEEDS



Probably no other room in America so faithfully reflects the art of the splendid days when France was pillaged to provide magnificence as does the drawing-room of the John Jacob Astor residence



In the residence of the late William Collins Whitney the reception-room is furnished with rare and costly works of art for which palaces have been denuded

MODERN ROOMS THAT BUT REPEAT THE ARCHITECTURAL RICHNESS OF THE PAST



The limitations of a New York city lot here result in a drawing-room of a most unique and pleasing shape. An old, Italian wall-fountain framed in ivy focuses the decorative interest

SOCIAL AUDIENCE CHAMBERS

The Reception-Room Is Set Apart for the Casual Caller, but in the Formal Apartment of a Great House, the Drawing-Room, Are Performed the Most Ceremonious Functions

THE great majority of people who enter a house penetrate no farther than the reception-room or the drawing-room, and their idea of the home is, therefore, gathered from the arrangement of these official audience chambers. Particularly in New York, the drawing-room divides the honor of receiving guests with the reception-room, and in this day of houses with basement entrances, the latter is likely to be on the entrance floor, close to the main doorway, while the drawing-room is usually on the main floor, just above it. But in a country home the drawing-room often relaxes somewhat in formality. It has ceased to be a "parlor," and it often assumes many of the functions of a library and not infrequently masquerades as a living-room. In the city, however, the drawing-room stands upon its dignity and its functions are well defined. It is the one really formal apartment of the house, and is dedicated to the performance of all the most sacred social rites.



The drawing-room in the home of Mr. William Goadby Loew, done in the Louis XVI style, depends for charm upon the refinement of its structural lines

A LOUIS XVI DRAWING-ROOM

An especially beautiful drawing-room, that of Mr. William Goadby Loew, shown in the photograph on this page, is arranged in the delicate style of Louis XVI. Perhaps, to a greater extent than that of any other of the French periods, this style is susceptible to a variety of treatments. While preserving the refinement of structural lines which is its chief characteristic, it may be interpreted in the richest of fabrics and adorned with paintings and heavy gildings, or it may be developed in the utmost simplicity. The room shown, planned by Messrs. Walker and Gillette, depends for charm upon its architectural refinement, and for richness of effect almost wholly upon its proportions.

The pilastered and paneled walls and the modeled ceiling are adorned in various old-ivory color values. To relieve this somewhat severe scheme of decoration, color is introduced in the beautifully shaded, green draperies. The curtains at the windows are hung from old-gilt cornices and are designed with shirred lambrequins festooned in the manner of the old-time French draperies. Dull gilt appears in the old console-table against the wall, in tapestry-covered chairs, and in ormolu candelabra under green and gold shades.

A REFLECTION OF OLD SPLENDOR

The drawing-room of the John Jacob Astor residence, photographed at the top of the opposite page, shows French period decoration in its richest form. Here, also, the walls and the ceiling are decorated in old-ivory tones, but in combination with so much gold and with such a lavish use of paintings that the effect is one of bewildering richness. Above the low, marble mantel is a mirror, framed in gilt in the luxurious rococo style of the days of Louis XV. With this architectural feature to establish the decorative note, both walls and ceiling are covered with carved and gilded panels set with paintings in oval, gilt frames. One magnificent painting covers almost the entire ceiling.

The furniture of this drawing-room further develops the idea established by the architectural setting. A beautiful tapestry rug covers the floor, and French tables, chairs, and screens are scattered about the room. The light is supplied from gilt candelabra upon the walls and from others of gilded metal set in tall jars of oriental porcelain. There is probably no room in America which reflects more faithfully than this the splendid days when the resources of France were pillaged to provide magnificent ease for the king and his favorites.

A MAGNIFICENT RECEPTION-ROOM

A room designed for the reception of casual callers and placed near the entrance of a house is not often arranged with the same degree of formality as a drawing-room. In the residence of the late William Collins Whitney, however, there is a reception-room, shown in the middle of the opposite page, which, by reason of its decorative importance and the value of its adornments, might well form the drawing-room of a great, city home. Here, as elsewhere in this house, one sees old furniture and other objects of art for which palaces have been denuded. The walls are paneled with old, painted and gilded woodwork. Mirrors divided into small panes by gilded muntins are placed in panels, and set within these frames of gilt and mirrors are old, French paintings, after Nattier, of beauties of the court of Louis XV.

The furniture is of old gold and tapestry. A tall clock of inlay and ormolu, and jars of oriental porcelain set upon pedestals of carved teakwood, add a rich, decorative note. Over the French mantel of marble with its antique fire-irons is a mirror framed in gilt.

AN OVAL DRAWING-ROOM

The limitations of a New York city lot sometimes result in a room of an unusual shape. One exceedingly pleasing and interesting instance of this is shown in a New York drawing-room planned by Mr. John Russell Pope, a photograph of which appears at the bottom of the opposite page.

The room is lighted by French windows of unusual width. Thin, sash-curtains are hung upon the casements, and straight draperies of a heavier fabric are so arranged that they may be drawn across the windows at night. The walls of this oval drawing-room are covered with decorations in bas-relief. A similar decoration appears in the form of a frieze around the carved ceiling. At the far end of the room is a small alcove in which is placed an old Italian wall-fountain framed with English ivy. Water flows from the fountain into a marble basin filled with growing ferns. The furniture of the room is of the Louis XV period and shows the old-gilt and the ormolu mounts so lavishly used by the furniture makers of that luxurious era.



MISS KITTY GORDON AND HER DAUGHTER, VERA

Miss Gordon, the charming English actress of musical comedy, when in the privacy of her own home, is the Hon. Mrs. Henry Beresford. Her husband is the brother of the present Lord Decies, who married Miss Vivien Gould. Miss Gordon is again in America, playing, in the west, "The Enchantress," with which she enchanted eastern audiences two years ago. In January, New York will probably see her in a new musical play

The ENTR'ACTE *in an* ACTRESS'S TWELVEMONTH



Here in the cloistered quiet of a walled garden, Miss Kitty Gordon spends her happy, healthy holidays



Tea becomes a doubly enjoyable function when served in such picturesque surroundings





Miss Gordon is noted for the charm and chic of her gowns, which are generally the handiwork of Lucile. In three of these four illustrations she is wearing a frock of mauve satin, flounced with exquisite lace, and prettily girdled



Still the malines frill? No, this time it is a transparent edge of goura feathers haloing a smartly shaped brim of black velvet which turns back to reveal an unusually generous vision of the coiffure. A model displayed by Jeanne Duc



Another coiffure-exposing hat is this one from Ida Margueritte, where the brim is turned abruptly back against a fan of moire ribbon. Flowers and fur add to a quantity of trimming almost unique in a season of sparsely trimmed hats



This militant-looking affair designed by Ida Margueritte is redeemed from harshness by the soft, black velvet and the spraying panache of black aigrettes

It was Mon. Carlier who bethought himself of scalloping the edge of a black velvet hat. A "knife" of black quills cuts sharply through the curved outline





A Drécoll, duvetyn tailor-made that lacks the baffling intricacies peculiar to the present mode. Fur-trimming, leather-belting, and flouncing are just what they seem

THE SMALL BLACK VELVET HAT STILL DOMINATES—A DRÉCOLL SUIT



By way of novelty a lace cape is swung from the shoulders of a gown of exquisitely beaded net, and an illogically generous fox collar is added. Over the lissom drapery of the skirt hang tiers of strung beads



A study in charming drapery is this Margaine Lacroix evening gown of soft, white satin caught here and there with strings of pearls and splashed with color in a single pink rose among the draperies of the skirt. The looped girdle is of blue velvet



In a Martial et Armand frock of embroidered net and black satin the generous sash-ends falling over the drapery of the skirt more than suggest that the long-exiled bustle may soon come into its own again

ONE EVENING GOWN ADOPTS MODES ALREADY WELL ESTABLISHED, LACE SLEEVE DRAPERIES AND AN ILLOGICAL TRIMMING OF FUR; ANOTHER SUBTLY ENCOURAGES THE SCARCELY-MORE-THAN-A-RUMOR OF A RUMOR OF BUSTLES; AND A THIRD ACCOMPLISHES SIMPLICITY THROUGH COMPLICATED DRAPING



The very tall figure can take the drapery somewhat lower than the hips, though as a mode it is not so general as that showing greatest width at the hip-line. Here the flaring coat professes the mode that the skirt denies. The high lights of the bronze velvet are accented in the gold and silver brocade that forms the vest, cut by a velvet belt. Down the vest aimlessly wanders a band of skunk



Again, in this gown concocted of all those materials that spell richness in dress, is the greatest diameter below the hips. Through the middle of the pannier falls a gathered chiffon panel embroidered in old gold and old rose with a deep, rose-colored border. Dividing this from the chiffon of the bodice is an old-gold belt. The neck is finished with a flaring layer of tulle and a band of skunk





A gown, the first appeal of which is its sheer beauty, seconds this appeal by a color scheme oddly developed and a cut presaging a new mode—that of the bustle. The whole color effect of the gown is of a rich, old gold, but the fact that it is achieved in three different textures gives it many delicate nuances. The skirt is of broadcloth, and the excessively full flounces are of alternate layers of velvet, giving the deepest note, and of tulle, giving the lightest. The bodice is of the velvet with revers and cuffs of the cloth, the vest of creamy tulle, and the girdle of old-gold moire

WORKING IN THE RICHNESS OF VELVET, THE DESIGNERS SPARE NO WEALTH OF ACCESSORY MATERIALS NOR OF WORKMANSHIP TO CREATE A MASTERPIECE

SMART FASHIONS *for* LIMITED INCOMES

If the Woman of Slender Purse Can Possess Her Soul, and Her Vanity, in Patience Until November Days, Her Pennies Can Be Made to Do the Service of Dollars



The plain coat and plaid skirt are no less smart when worn apart than as a whole

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order, in the stock sizes of 34 to 40 bust only, the patterns of models published under this department at the special price of $1 for a separate skirt, jacket, or bodice; $1.50 for a three-quarter length coat; $2 for a whole suit or gown.

THE woman of limited means is slow to learn one fact that is both obvious and important. If she buys her clothes at the opening of the season she pays top prices, whereas in six weeks or two months after the first showings, everything is marked down to half its original price. This is especially true of hats, for the harvest-time of the milliner is short, and the minute the first autumn rush is over she is in a panic to get rid of things at almost any price so as not to have them left on her hands. And she it is who can best afford to make sweeping reductions, since the cost of her wares is out of all proportion to the prices asked. In early September from $35 to $40 are asked for a smart afternoon hat, and barring some of the few that have really expensive trimmings, these same hats can be bought for $25 in November. Such saving is also possible in gowns and suits, though their reduction is proportionately less. To postpone buying has also the advantage of making one surer just what one wants or does not want. But despite the obviousness of these facts, many women of small income persist in spending their little when the market is high.

PLAID SKIRT AND PLAIN COAT

The backbone of the wardrobe is the tailored suit, and the more attention paid to its choice, the more satisfaction will be reaped from it. A really smart model will carry one safely through almost any day-time function. The one in the first sketch on this page is immensely chic—a skirt of white plaid on black and a jacket of *velours de laine* lined in soft, black satin and collared in caracul. For limited incomes the plain coat and plaid skirt has this advantage—as the skirt is more detached than one in the same color as the coat, it seems better adapted for independent wear with waists. It can also be used with a sweater or a sports coat. The cut of this particular model is quite different from that of the majority, for the long cutaway coat ripples at the bottom, and the waist-line is not so short as in most suits. Bone buttons fasten the coat. The skirt has a middle panel that carries up to the girdle, but slants off toward the hips; this slant piece covers the opening to a large pocket on either side.

Somewhat more formal in character is the original of the first drawing on page 82. The green duvetyn of the coat fastens snugly at the throat under a gray fur collar, and the skirt is lifted up by three crosswise tucks laid on a wide middle one. This is a suit that will answer for afternoon receptions as well as for street wear in the morning.

Gray frieze is the material of the suit sketched opposite, on page 82. There is fulness above the belt but none below to increase the bulk of the hips. It is a combination of a French and an English model, and is an extremely good-looking type of country or rainy-day suit.



The blouse for the sports suit should be as trig and free from insistent femininity as possible

THE SPORTS BLOUSE

The blouse for the sports suit just described should be as trig and free from insistent femininity as possible, yet at the same time neither stiff nor severe. Such a model is reproduced in the second sketch on this page. It can be made of fine linen, wash silk, or voile, which is laid in half-inch plaits, front and back, with a soft, rolling collar of the material. Pairs of crochet buttons fasten the fronts, and the double, turnback cuffs also have links. This blouse is adapted for tennis or golf, and can not be outdone for either suitability or smartness.

Not only must the skirt for the rough suit be chosen with an eye to strict appropriateness, but the hat must conform to accepted materials and lines. Small, crushable shapes in black velvet have been the mode this summer at French watering-places, and they promise to continue smart through the winter. The third drawing on this page shows one with a soft crown and a band and buckle of patent leather. This model can be worn as a sports hat and for the morning constitutional in town. This sort of hat can be purchased at very little cost, but when it comes to the regulation felt sports hat, which is always in fashion, the best must be obtained. It is the kind of thing that can not be economized in, and if one tries to save money on it, there is always regret. The best qualities cost anywhere from $12 to $20, and are to be had in all colors. However, be advised, and substitute for the sports hat the less expensive and somewhat smarter one of black velvet.



A velvet and patent leather substitute for the felt sports hat, which must cost much to be good

THE UTILITY COAT

A three-quarter or full-length separate coat of smart appearance is one of the hardest things to find. It is really surprising how many horrors in this line are on the market. But that shown in the lower, right-hand illustration on this page is quite beyond criticism, and not alone is it smart in line and treatment, but it can be utilized for motoring, driving, traveling, or evening wear. The close neck fastening follows the popular fashion. The material is a lovely shade of chestnut brown, something the color of cocoa, in a *velours de laine* with a stripe. The long line of buttonholes down the slightly slanting front are outlined with a corded piping of silk to match, and thus become the feature of the coat. It is by design, not accident, that the buttons, top and bottom, are the only ones that show, for the middle group of buttonholes are blind, and the real fastening is in a flap underneath. The back is loose, but not baggy.

THE SPORTS COAT

The sports coat was an entirely new departure only a few years back, yet now there is scarcely any part of the wardrobe on which we are more dependent than on a good sports coat. It must first and foremost conform to the accepted standards, for nothing is quite so damning as the wrong kind of sports clothes. Just now the model shown in the drawing at the bottom of page 82, has the approval of fashion since it is the one adopted this summer by smart women at European resorts. The looser the better for this coat, for like everything else of the moment it is worn, seemingly, one or two sizes too large. The belt is not the exaggerated, wide

(*Continued on page 82*)



It is by chic design, not accident, that only a few of the buttons show on this coat

A FRENCH PRIMA DONNA AND TWO FRENCH ACTRESSES WHO ARE FAVORITES IN THEIR OWN COUNTRY



Mlle. Alice Bonheur, a favorite prima donna who, during the last few seasons, has starred at the Gaîté-Lyrique, the Théâtre des Capucines, and the Théâtre Saint-Michel in Paris, will make an extended tour of the orient this winter. She will present well-known French operettas, such as "La Fille du Tambour Major," "Chonchette," and "Le Petit Duc"



Mlle. Alice Clairville, a very popular actress who is now playing in the "revue" at the Folies-Bergères in Paris, is invariably dressed by Premet and hatted by Lewis. Mlle. Clairville, a sister of Gaby Boissy, is a well-known figure in Paris



A French actress who is quite a favorite at the Galeries Saint Hubert in Brussels, Mlle. Paule Andral, will play there during the winter, and also in Paris with Mme. Réjane



Here Miss Caine is purely the coquette in her gowning. Nothing could be more softly feminine and alluring than this fluffy, floating mass of tulle that foams over a white chiffon underrobe delicately flowered in pink. The airy pannier consists of looped strips of the white tulle. The hat is a halo of tulle with a floating aigrette





Georgia Caine, who plays the sophisticated coquette in "Adele" with more than a spice of the adventuress, interprets this spirit in her gowns. Here the vivid green satin which girdles the waist and lines the black satin train of this white satin and Bohemian lace gown, gives the dash and boldness that bespeak the gay adventuress

"ADELE," WHICH STILL HOLDS TITLE AS THE BEST MUSICAL COMEDY OF THE SEASON, DOES SO NO LESS BY THE LILT OF ITS MUSIC AND THE VIGOR OF ITS ACTING THAN BY THE CHARM OF ITS DEMURE LITTLE HEROINE AND HER DASHING RIVAL

Natalie Alt, an ingénue of exceeding charm, plays her little French girl, convent-bred, violet-shy, with all the traditional charm attaching to the type—and a something added of her own. Her gowns express the demure French maiden.

The wedding dress shown here is just the simplest possible manipulation of white satin and white tulle—short-sleeved, square-necked, with the standing ruche of the Marie Antoinette costume, and several layers of tulle by way of a tunic



Within this magic circle, the actors of old Rome, scarce raising their voices, were easily audible to seven thousand people

A THEATRE CARVED *in a* HILLSIDE

Upon the Grandiose Stage of This Ancient Roman Theatre in France, Eighteen Centuries of Actors Have Mimed the Joys and the Sorrows of Mankind

By CLAYTON HAMILTON

THE seeker for the grandeur that was Rome will find fewer satisfying monuments of the ancient empire in the capital itself than in the subsidiary cities of its colonies. After the ancient Romans had gone forth to conquer, they remained to colonize. When they had annexed another province to the known and habitable world, they delighted in rearing, on the erstwhile alien soil, monuments massive out of all proportion to the native population, in order to impose upon the conquered peoples a grandiloquent sense of the majesty of the imperial metropolis. Thus they carried the Forum with them as they marched, and sowed the world with little Romes.

The Eternal City itself has suffered sadly from the ravages of time. As the heart of the entire empire, it was the target for barbarian attacks, and it was battered and pillaged by many marauders who did not pause to sack the minor cities of the provinces. Then, in the middle ages, as the seat of Christianity, its ancient monuments were used as quarries by builders who thought that they did honor to their God by destroying Pagan temples to steal stones for their basilicas. To-day the ruins of the Roman metropolis are scattered amid a wearying wilderness of Renaissance churches and modern streets that ape the gaiety of Paris. It is not there that you will find the grandeur that was Rome.

But you will find it far away, in little, unexpected places—in Verona, where the unruined Roman amphitheatre stands up young amid the medieval city of Can Grande della Scala—in Segovia in Spain, where, over half a mile of valley, the ancient aqueduct rolls onward with its double tier of arches and mocks the trivial and impudent to-day—or, best of all, in Pompeii, where the ashes of the great eruption preserved the town through seventeen centuries of merciful oblivion.

A CATHEDRAL LIKE A JEWEL CASKET

No other of the Roman colonies has kept intact so many of its ancient monuments as the singing and unstrenuous country of Provence. Here, within a radius of a hundred miles, are nearly half a dozen Roman cities. Arles, for instance, will serve admirably for a latter-day pilgrimage to Rome. It contains an amphitheatre that is nearly as complete as that at Verona, a considerable segment of its Roman ramparts, some fragments of a forum, and the ruins of a palace of Constantine the Great. There is also an ancient theatre in Arles; but this was pillaged as a quarry for the neighboring Christian church of Saint Trophime, and has sunken since into dilapidation. Even in its present state, however, it offers interesting materials to students of the history of the stage.

There are fewer Roman remains at the neighboring city of Nimes, but these are in themselves of more importance than any to be seen at Arles. A few miles to the north of Nimes, the great aqueduct now named the Pont du Gard, spans the valley of a little river, rearing in three tall and graceful tiers a bridge from nothing on to nothing. In Nimes itself there are a Roman military tower, some interesting fragments of an ancient bath, and an amphitheatre more perfectly preserved than any other in the world. This summer it housed a moving-picture show, and a guard at the gate sold tickets to a line of waiting people ,who seemed unaware of any incongruity.

But the great surprise of Nimes is of another order. It should be said that the city itself is one of the dullest and least picturesque that can be found in France. It is very modern in its aspect, and clangorous with tram-cars. Even its churches date from the latter half of the nineteenth century and are monuments of ugliness, and its boulevards are depressing in their evident attempt to look like those of modern Paris. But unexpectedly you come around a corner, and then . . .!

The sudden vista of the tiny temple that stands lonely in a little square is a sight that brings tears to the eyes. If Benvenuto Cellini had made a jewel-box for giants, it is thus he would have carved it. Nothing could be more perfectly proportioned than this temple to a now-forgotten god, nothing more exquisite than the carving of its Corinthian capitals, nothing more delicate than the lace-like decoration of its cornice. And then this perfect atom of antiquity is such a little thing. . . . It is so pure, and so unspotted from the world. It is so lonely, too. . . . The Doric temple at Pæstum knows no loneliness like this, though it stands amid a desolate marsh: for it has a friendly temple upon either hand, and hearkens ever to the whisper of the sea, which is the voice of its remembered deity, Poseidon. But the maiden-minded little shrine of Nimes stands friendless amid tramways and modern citizens who pass it on their daily business and never turn their eyes as they drift by. In the midst of a shuffling city, it is sunk in solitude. That is, perhaps, the reason why it wears a wistful air—this sweetest of all buildings in the world.

THE ANCIENT THEATRE AT ORANGE

The neighboring city of Orange contains two Roman monuments—a well-preserved triumphal arch and the most

(*Continued on page* 84)

MARCELLE PRAINCE, ARTIST *in* DRAMA *and* DRESS



Winter indubitably sets its time mark upon this Doucet costume worn by Mlle. Prainee, in the generous use of fur—beautiful, silky fox—and in the gracious warmth of the undraped velvet skirt and the loose Russian blouse of "velours frappé," tightly belted



Mlle. Prainee, now playing in a revival of the comedy "Triplepatte" at the Athénée, Paris, seems here to have discarded the now passé ribbon bride for a string of pearls that chains to her charming coiffure a Lewis hat, noticeably large in a season of small shapes. A cavalier feather of white ostrich sweeps over the left side of the velvet brim



White cloth, taillessʼ ermine, ivory-colored lace, and a white-tasseled, white satin girdle, that scarcely girdles so loose it is, make a charming monotone achievement for Doucet. Graceful paradise springing from stiff quills oddly trims the velvet hat

THREE FRENCH ACTRESSES, ONE OF WHOM HAS RECENTLY BEEN HONORED WITH AN ENGAGEMENT AT THE THÉÂTRE MICHEL IN SAINT PETERSBURG



The charming Mme. Madeleine Cézanne of the Théâtre du Gymnase, who is young for the honor, is the center of admiring envy among members of her profession because of an engagement to appear at the Théâtre Michel of Saint Petersburg this season



Mlle. Huguette Dastry wearing a Martial et Armand frock of soft, white satin, pearl girdled, and caught over each shoulder by a single strand of pearls. Mlle. Dastry is playing with Mme. Cora Laparcerie-Richepin at the Théâtre de la Renaissance



Mlle. Exyahne, who is playing at the Théâtre Léon Poirier, in a Drécoll gown of satin with a tunic of mousseline de soie and a velvet girdle prettily knotted

The HIGHER TRUTH of OPERA

Opera Can Not Approximate the Methods and Effects of Drama Because, Whereas the Latter Affirms the Actualities of Life, Opera, in Music and Action, Expresses Two Negations of Realism Which Together Make an Artistic Affirmative

By BRIAN HOOKER

WHY are operas not more dramatic? Or, to put the question practically, why should not modern opera follow the general development of firmer dramatic structure—realism of effect, and a choice of subject nearer to the actualities of life? Many will answer that it should. We think vaguely of opera as drama set to music; and the vagueness increases with the contrast both in theme and in presentation between our famous operas and our favorite plays. It is not merely that "The Girl of the Golden West" becomes incongruous in opera, or that "The Ring" would be ridiculous upon the speaking stage; there are good plays in opera, like "Pagliacci" and "Salome," but in all alike, the great moments which leap alive before the memory of every opera lover can not be called dramatic by any torturing of the term. The *Liebestod* is an epilogue after Tristan has lain an unconscionable time adying; the great arias, one and all, are needless narratives and soliloquies; the ride of the Valkyries; the sextet in "Lucia," the duets in "Siegfried" and "Tristan," the dances and processions in "Orfeo" and "Tannhäuser" and "Traviata," merely interrupt the action. The key to the whole matter is a distinction so trivially evident that to call attention to it seems almost an impertinence; yet in complex questions it is often the obvious which we are prone to forget.

WHY OPERA IS DIFFERENT

In drama, the characters talk to one another; in opera, they sing. There is the distinctive trifle, the fundamental truism. For people do actually talk, in all situations and under every nature of emotion; so that a play, without incongruity, may be as romantic or as realistic as we will. But an opera, by the first convention of its art, by the axiom upon which its whole organism depends, must find its proper medium in romance. Its power is poetic, not imitative; every note is a negation of the actual; and where the familiarities of life appear absurd, the works of our imagining move naturally. Scandinavian gods may sing, and we listen with reverence; but the Scandinavians of our acquaintance do not so. Orpheus lamenting Euridice, or Lohengrin ferried by the swan, need not be measured by our knowledge; if their self-expression is impossible, so are they themselves; it is all one, without any jarring incongruity. The Greeks and Germans whom we meet, express, no doubt, the same emotions, but they express them otherwise. The whole story of "Pagliacci" might happen to-day in some road company playing one-night stands in the Middle West. Doubtless it has so happened; but certainly those present heard nothing of *Ridi Pagliaccio*, unless, perhaps, the sob. Distance must lend enchantment if we are to transmute that sorrow into song.

Nor is this a result merely of the heroic mood nor of the compelling glamour of music. The bandits of "Trovatore" are not a whit more heroic or picturesque than the cowboys of "Fanciulla;" the villagers of "Cavalleria" and "Königskinder" might humanly and socially be villagers of Connecticut. It is only their remoteness from our own observation that prevents us from feeling it strange that they should sing. In "Butterfly," the harmonious and jarring elements are brought sharply together in comparison. So long as we see only Japan, it is all pure delight and pure opera; but once let Sharpless and Pinkerton walk upon the stage in their stiff collars and creased trousers, and the tide of poetry is checked. Their speech bewrayeth them. One can not ask for whiskey in tones of dulcet melody; it isn't done. Their very names toll us back again to our own selves. And when Puccini's version of the *Star Spangled Banner* jars through the dainty declamation, the whole spell and witchery of the music shatters with a glassy crash. When "Butterfly" is given as a spoken play, there is no conflict of connotations. Americans in the Japan of fact are natural enough; the jar comes when they enter the Japan of fancy, which is a part of Wonderland.



AN OVERWORLD OF ROMANCE

And in that place of unquestionable happenings, where beings more human than ourselves move with a strange directness down the main streams of love and war and sorrow, where pain is part of beauty, and the deed and the emotion are one flesh, and anything may happen if only what it means be true, the scene of every opera is laid. It does not matter what locality is named upon the program. With the first blare of brass or shimmer of strings, time and space have vanished; and Germany or Italy or Egypt are one with the Land of Heart's Desire. The Venusberg opens upon a Christian wayside, and Valhalla overhangs the Rhine. In this Overworld of romance, there is but one law: that common humanity shall alone be common, and man shall move in seeming as he does in truth, amid a world of things more wonderful than he. The magical or supernatural elements which abound in opera are not unrealities. They are the truth of our own lives made visible, the realties revealed. In the house beside you, there is one drinking of the cup of Tristan, or an Elsa has lost a Lohengrin because she must know him too well. Hans Sachs and Beckmesser are my friends and yours. How many husbands have gone singing through Hell to save Euridice, and then lost her for a look? To any child lost in the woods, tree-trunk and boulder gleam dreadfully with gigantic faces, as they did for Hansel and Gretel. And was there ever a lover but has wooed Brunnhilde, a goddess unawakened to humanity, a virgin ringed with flame? These things are so. We are ourselves such stuff as these dreams are made of; only we do not see them so, under the clouds of ordinary circumstance.

In the old stories, a true vision begins always by the appearance of a figure with a broom, sweeping away dust. It is that dust which blurs our eyes, lest we see more than we can bear. We are not made to live in an Eden of unveiled emotion. Yet none the less, it is our motor cars and telephones, our steam and electricity and science, which are unreal, because they are still new and superficial. Some day they may take on reality when they have had time to grow simple and meaningful, like the horse and the sword and the harp. Meanwhile, they may not enter the territory of an art whose method is to show truth directly and as it is, instead of as it appears darkly through the glass of our own ordinary observation. We very naturally regard our fashions and surroundings as most veritable, because they are our own; and so did a certain prominent person called Ozymandias, of whom we have heard mention only in the works of Shelley.

It is a mere choice of means, according to which all arts are divided: some representing the truth to us as it is when it happens to ourselves, and others as it appears when it happens to someone else. There is no better or worse, no falser or truer, of the two. Only, by the powers and limitations of its medium, opera is inherently of the former sort. Its two negations of realism, in music and in action, make an artistic affirmative, harmonious within itself; whereas in spoken drama, the like harmony is achieved by affirming both in speech and in action the actualities of life.

NARRATIVE, DRAMA, LYRIC

Now, as the musical element requires an appropriate choice and presentation of material, so also does that same elementary distinction imply important technical differences between operatic and dramatic structure. To see this clearly, it is needful to consider the relation of narrative, drama, and lyric—the three great forms of literary art. Narrative deals broadly with the sequence of human events; drama with opposition, "the struggle of human wills;" and the lyric expresses the emotion which an event arouses in a human soul.

I proceed rapidly along a rainy street, late for my appointment, with upturned collar, and umbrella over eyes; that is pure narrative. At the corner I come suddenly in contact with a stout gentleman who thereupon subsides painfully upon the pavement, while I reel to embrace the sustaining lamp-post: at once the narrative becomes dramatic; for another action has opposed the placid sequence of events, bringing it to a crisis. And our heartfelt commentary upon the crisis thus produced is frankly lyrical, being (as the learned professors have it) the subjective expression of poignant human emotion.

This is practically to say that the lyric, in general, presupposes a dramatic episode; for until the action is sharply opposed or deflected, the emotion of the actor hardly rises to lyric intensity. The stream of life flows smoothly until some obstacle flings aloft its iridescent foam. Death underlies the dirge, and birth must come before the lullaby; our most peaceful hymns reflect the war of souls, the contrast between earth and heaven; and love itself, the eternal theme of the lyric, runs proverbially not unopposed. We do not feel keenly but when something happens to us; and by that happening, we mean commonly some check or crisis, some interruption to the trend of things, the impact of which is material for drama.

WHEN AND WHY THE ACTION PAUSES

Wagner spoke of his later operas as *Musikdramen;* but opera is more precisely designated by calling it, as the modern French do, *Drame Lyrique*. For "song" and "lyric" are almost convertible terms; music is essentially and inherently lyrical, as being more than all other arts the immediate language of emotion. None can give so sharply the very taste and color of a feeling, none can so

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SEEN on the STAGE

Subtract from Forbes-Robertson's Masterly Interpretation of "Hamlet" the Glaring Defects of the Production, and We Have a Sum Total of Disappointment—The Well-Rounded "Great Adventure"—The Theatre of Thrills

By CLAYTON HAMILTON

WE can seldom count upon our theatre to afford us an evening of unalloyed enjoyment. Into even the most interesting presentations some element of disappointment is almost sure to enter. We see a great actor supported by an inadequate company, or we see an excellently balanced company vainly endeavoring to support a leading actress whose talents have been overestimated by her manager. Sometimes a very good play is spoiled by inartistic stage-direction, and at other times the very utmost of directive skill is expended on a play that is undeserving of attention. Brilliant writing often goes for naught because the lines are badly spoken or the piece is poorly set; and the most beautiful scenery is often lavished on a play that ought never to have been produced. To enjoy a revival of "The Second Mrs. Tanqueray," we have to endure the acting of Mrs. Leslie Carter; to enjoy the acting of Mr. David Warfield, we have to endure a revival of "The Auctioneer." To see a great play like "*La Flambée*" (entitled "The Spy" in its American perversion), we have to suffer a complete miscasting of the characters and accept an absence of all atmosphere in the production; and to enjoy the stage-direction of so fine an artist as Mr. David Belasco, we often have to see so poor a play as "The Governor's Lady." We can not listen to the text of "Chantecler" unless we are willing to condone a gross miscasting of the strutting hero; and to see the lovely scenery of "The Daughter of Heaven," we have to slumber through a text that is lamentably dull.



In "Prunella; or, Love in a Garden," a fantasy which opened the Little Theatre, Nennette Foster plays the dainty part of "Tawdry"

Thus our pleasure in the theatre is seldom more than fragmentary. Instead of seeing a harmonious whole, made up of many details of equal excellence, we see a thing of shreds and patches; and we have to expend a dozen evenings in the theatre to gather an acquaintance with the many different possibilities of pleasure that ought to be compounded in a single work of art. Oddly enough, the public seems inured to this prevalent inequity, and those rare productions which are excellent in all details are seldom popularly patronized. Last year, for instance, the New York public withheld its patronage from "The Yellow Jacket," "Hindle Wakes," "The New Sin," and "Rutherford and Son," though each of these very different productions afforded an evening of unalloyed enjoyment. In each of these instances, a very interesting play was admirably acted in every part, and excellently produced in every detail, but the public seemed to prefer the more customary discord of good acting in bad plays—as in "Peg o' My Heart"—or bad acting in good plays—as in "The Amazons."

So long as the public remains thus easily contented with what may be called, in commercial terms, a fragment of its money's worth, we can hardly hope for that perfectness in theatrical production which alone can afford an experience of undisrupted satisfaction to people of the finest taste. Meanwhile, it would appear that such people, because they are still in the minority, must continue to drink watered milk and to take their sugar intermixed with sand.

FORBES-ROBERTSON'S HAMLET

FOR many years we have been waiting for Sir Johnston Forbes-Robertson's promised reappearance in the tragedy of "Hamlet." Once again, to reaffirm our early recollections, we should have the privilege of seeing the most fascinating part in the entire range of English drama portrayed by the one man who, since the death of Edwin Booth, has been best endowed to body forth that unmatched form and feature of blown youth. Enjoyment stood atiptoe in anticipation of a great experience. And yet, an actual attendance at this long-desired revival of the tragedy resulted only in a discord of emotions.

The great actor was no less fascinating than of yore, but contemplation of this princely figure was sadly marred by several distractions and annoyances in his environment. These annoyances may be grouped under three heads—first, inadequacy of the minor actors; second, defects of the production; and third, gross incompetence in the mechanics of stage-management. We shall dispose of these distractions first of all, in order subsequently to devote unimpeded attention to the great performance which they marred.

In the present revival, the parts of Ophelia and Polonius are adequately played by Miss Gertrude Elliott and Mr. Ian Robertson, but the acting of the other parts is very shabby. The first essential, in embodying such characters as these, is that the actors should suggest a race of men whose natural medium of speech is the most magniloquent of Elizabethan verse; and this suggestion should be ever latent in their appearance, their demeanor, their physical carriage, and their vocal utterance. When this suggestion fails, as it does in the performance of the present company, innumerable incongruities obtrude themselves upon the imagination of the audience. For instance, Hamlet's beautiful tribute to the character of Horatio loses its point when it is spoken to an actor who is obviously unworthy of such exquisite commendation. Also, unless the King appears to us a fascinating man, it becomes impossible for us to understand his success in wooing the Queen so soon away from the memory of a former husband she had loved and honored. Rightly conceived, the King is a handsome, dashing, magnetic, and commanding figure; but, in the present performance, we are confronted with a ponderous creature wearing a monstrous red wig and a beard to set children screaming. There is nothing in the lines to lead us to believe that the First Player is supposed to be a bad actor, and Hamlet's own reference to Hecuba shows us that the Player's



Into the quietude of Prunella's "Love in a Garden" bursts the robustious "Romp" (Becky Gardiner) with her fantastic "Callow" (Paul Gordon)

speech is assumed to have been delivered with the most moving art; yet this passage is always mouthed in the manner of a tyro.—But, something too much of this. Let us pass to a consideration of the second point.

In the issue of this magazine dated October 1, 1913, we took occasion to comment on the most enlightened methods of producing Shakespeare at the present day. This latest revival of "Hamlet" is produced according to the methods of twenty years ago. It would, perhaps, be expecting too much of Sir Johnston Forbes-Robertson to ask him, in his farewell season, to make an entirely new production of this tragedy, instead of resurrecting a production which was deemed adequate in the period when he first appeared in the play; but it can not be superfluous to call attention to the fact that this production is not even good according to its kind. All the architecture is English-Norman of the twelfth century; but no architecture of this type exists in Denmark—a fact which may be attested by a critic who has only recently returned from an exploration of that country. In the landscape pictures, no attempt has been made to suggest the actual environment of Elsinore, which is the Danish Helsingr. The same backdrop is employed in two of these pictures, though the foregrounds are supposed to represent two places that are distant from each other. Such errors as these would not distract attention were it not for the fact that this scenery is of the so-called "realistic" type. In a suggestive production, like Mr. Gordon Graig's at Moscow, we should not quarrel with the use of the same background for several different scenes. But the crowning error of the present production is the following: the King is shown praying in a corridor which is used immediately afterwards as the closet of the Queen. If this apparent hallway be indeed the privy chamber of the Queen, it is the last place in the world in which the King would have given words to his remorse; and if it be imagined as a room not privately the Queen's, we miss that sense of seclusion which is necessary to a proper understanding of Hamlet's subsequent arraignment of his mother. For such an incongruity as this (and there are many more in like vein), the leading actor must be held responsible.

But it is impossible to fix the responsibility for the mechanical incompetence of the stage-management. The performance attended by the present writer was not the first, but the third, and the management of the stage was not yet in working order. In several of the dark changes, the lights were scarcely turned down, and the spectators were forced to witness an army of stage-hands in shirt-sleeves shifting furniture about the stage. In the very middle of some of Hamlet's best speeches, the lights were suddenly jerked upward or downward several points, and this distraction was ruinous to an acceptance of the scenes as real.

These annoyances subtracted from the pleasure of an occasion which should have offered an experience to be treasured up in memory. The effect was a little as if an exhibitor should tell you that you might look for half an hour at the most beautiful painting in the world (by which we mean, of course, the Frari Madonna of Giovanni Bellini) if you should consent to have ice-water poured down your back all the time that you were looking at it.

But, to people with a stern gift of mental self-control, it was still possible, by a concentrated effort of attention focused solely on the central figure, to enjoy Sir Johnston's masterly performance of this fascinating part; and this enjoyment was enhanced by two considerations that sit a little aside from the merits of his art. In the first place, we were aware that we were looking at this performance for perhaps the last of many times—that we were attending the valediction of a work whose very sweetness giveth proof that it was born for immortality; and, in the second place, we were conscious of that more profound emotion which is invariably evoked by the presence of supremacy. It is always a great experience to see anything, no matter what it is, done before our very eyes by the one man who can do it best; for this experience awakens that salubrious emotion which Carlyle celebrated in his "Heroes and Hero-Worship," and which Emerson analyzed more reasonably in his essay on "The Uses of Great Men." It is a great experience to see Christopher Mathewson pitch a winning or a losing game, to hear Caruso sing, to see Mordkin dance, or to watch Mr. C. M. Daniels swim a hundred yards; and the enjoyment of Forbes-Robertson's Hamlet is increased by the subconscious sense that one is witnessing the greatest Hamlet of this present age. We gaze backward till our eyes are stopped by Edwin Booth; we peer forward, and there is no hope that haunts us, unless Mr. Walter Hampden, who played the part in London when he was only twenty-five years old, should some day be permitted to play it better. For the present, this fine Hamlet of Forbes-Robertson's must remain the greatest interpretation of the greatest character in English drama.



In "To-day," one more "play unpleasant" is added to a long series, and to it Emily Stevens and Edwin Arden contribute an unearned increment of art



In his farewell repertoire Sir Johnston Forbes-Robertson includes "Othello"

It is not, in all ways, a completely satisfying Hamlet. Sir Johnston conceives the prince as a man of keen and conscious intellect, whose occasional extravagances should be ascribed to what may be called a jangle of the intellectual nerves; he does not admit that Hamlet is often carried away by rushes of emotion that for the moment overwhelm his reason. This conception results in a certain thinness (as painters would call it) in the rendering of the more tempestuous passages of the tragedy. The closet-scene between Hamlet and his mother is, for instance, distinctly disappointing; it seems to miss the motive and the cue for passion which are essential as an explanation of that extravagant outburst which results in the admonitory reappearance of the Ghost. Disappointing, also, is the scene in the graveyard. This is taken at a very rapid tempo, as if Hamlet were not seriously interested in his banter with a low comedian; and, in his wrangle with Laertes in Ophelia's grave, the actor fails to rise to the robustious mood of rant which is demanded by the thunder-clapping lines. In delivering the great speech which begins, "Look here, upon this picture, and on this," Sir Johnston still follows the precedent of many old-time actors, by pointing successively to two actual portraits that are dreadfully daubed upon the flapping wings—oblivous to the point, which has always seemed to us essential, that Hamlet is really calling his mother's attention to two pictures created by what, in a former passage, he has called his mind's eye. Surely this man of imagination does not need to look upon an actual painting to conjure up his mental image of a "mildewed ear blasting his wholesome brother."—But objecting to such minor matters seems, after all, a little like quarreling with Jupiter Pluvius for allowing the rain to fall upon a Roman holiday.

Perhaps the finest point in this performance is what may be called the continuity of the actor's composition of the part. This composition is replete with moments that look before and after, and add to their immediate appeal the satisfaction of fulfilled expectancy or the enticement of anticipation. A single instance of this art may be adduced in illustration. In the first act, at the line, "Methinks I see my father," the prince's face assumes an expression of beatific recognition, which, when disturbed by the jolting inquiry of the tremulous Horatio, "Where, my lord?" softens into a reverent and gentle smile at the reply, "In my mind's eye, Horatio." Four acts later, when Hamlet is about to die, his face assumes once more that same expression of beatific recognition; and it is with an upward fluttering of the hands to greet the majesty of buried Denmark that he smiles forth his final utterance, "The rest is silence."

Admirable, also, is the temperance that gives smoothness to this holding of the mirror up to nature. There is one phrase in the great soliloquy beginning, "O, what a rogue and peasant slave," which most actors rant in a very torrent and tempest of passion, but which is read by this actor in a relaxation of recurrent inefficiency. This phrase, "Why, what an ass am I!", is spoken by Sir Johnston with his head buried in limp arms upon a table, in a mood of understanding laughter that strives rather weakly to take arms against a sea of tears.

This performance is mercifully free from that defect of over-reading which mars Mr. Sothern's very interesting presentation of this part. The attention of the audience is never disrupted by any excess in emphasis. Sir Johnston reads the speech beginning, "Be thou a spirit of health," without any too apparent consciousness that it is written in the most glorious blank verse that is recorded in our English language, and he manages to incorporate the suicide soliloquy in the current of the action without allowing it to jut out as a recitation. The address to the players is delivered, also, not as an



George Scarborough's "At Bay" has all the thrill and interest of his "Lure," but none of its unsavoriness. (Guy Standing and Crystal Herne)

essay on the general subject, but as a bit of advice to be applied particularly in rehearsing the play that Hamlet has designed to catch the conscience of the King.

But so many beauties are apparent in the composition of this masterly performance that it would be hopeless to attempt to record them in the course of a summary review. Here is, indeed, a Hamlet of which it may most fittingly be said that, take it for all in all, we shall not look upon its like again.

"THE GREAT ADVENTURE"

MR. WINTHROP AMES is a manager who has a habit of doing things well. Whatever he touches is informed with taste. It is a pleasure merely to enter his new theatre, which is appropriately named the Booth, because the aspect of the auditorium sets the spectator easily in a receptive mood. The restful color scheme refuses to attract attention to itself, and permits the visitor to devote his mind entirely to the play.

Mr. Ames's first offering at the Booth Theatre is "The Great Adventure," by Mr. Arnold Bennett. This piece has been very beautifully staged by Mr. Frank Vernon, and the cast is remarkable for the extraordinary excellence which is displayed in the acting of all the minor characters. Mr. Lyn Harding seems unsuited, both physically and temperamentally, to the leading part, but he plays it with the technical skill which has made him one of the most satisfying actors on the English-speaking stage. Miss Janet Beecher should be specially commended for the exactness of her accent in reading the part of the heroine. She speaks precisely the language that is heard in Putney—where this female apotheosis of common sense resides; and this achievement is particularly notable since Miss Beecher is herself an American. It would have been so easy—and so distressing to experienced ears—to exaggerate the tinge of cockney in the dialect. All in all, the production and the performance of "The Great Adventure" are unusually satisfying. Here, at last, is a good play that has not been spoiled.

And this dramatic version, by Mr. Arnold Bennett, of his own novel entitled "Buried Alive" is, indeed, a good play. It is not constructed according to the accepted canons of dramatic art, but its unconventional structure is admirably suited to the setting forth of its narrative material. The story is arranged in four distinct pigeonholes of place, and each of these acts is subdivided into two distinct pigeonholes of time. This structure affords the author eight chapters for the exhibition of his novelistic narrative, and, at the same time, it imposes no unusual burden of scenic setting upon the producing manager. Each of these chapters opens a little window upon life, and, after we have looked our fill, the vista quietly fades away from sight. There is no theatric working up to artificial curtain-falls. In eschewing thus an easy means to make his story seem more dramatic than it is, the author has aped the modesty of nature, which seldom rises to a noisy climax as if it had a curtain to ring down.

It is evident, from first to last, that this play has been planned and written by a master of the art of characterization. No more interesting contrast of personality could be imagined than that between the dreamy, shy, unpractical, and drifting hero and the downright, sensible, and sturdy heroine, who is wise with the wisdom of old wives. Exquisite minor contrasts are also afforded during the unfolding of the comedy, like that in the last act between the elegant and witty British nobleman and the canny and humorous American millionaire. And such dialogue as this is seldom listened to in our English-speaking theatre; it is so slyly and so gently humorous, so unobtrusively and subtly wise.

But the greatest merit of "The Great Adventure" is its theme. The piece is a satire of that Philistinism of the British nation which leads it to value the work of an artist only in proportion to the extent of its advertisement. Deftly, also, the play pricks little needles of laughter into the imposing bubble of fame and shows that the only real glory that is attainable in life is the glory of going on and still to be.

Ilam Carve is a great painter. His extreme distaste for personal publicity has kept him wandering for years upon the Continent, accompanied only by his valet, Albert Shawn. When the painter drifts back quietly to England, Shawn is suddenly stricken ill and dies in a couple of days. The attendant doctor mistakes the master for the valet, and Carve is so amused at being ordered about that he allows this misapprehension to proceed. He even considers it a good joke on all concerned, himself included, when a death certificate is issued in the name of Ilam Carve, and the newspapers come out with solemn leaders discussing the demise of the greatest painter in England. The dead valet is buried with great pomp in Westminister Abbey, and Carve inherits the name of Albert Shawn. He inherits also the interest of a worthy woman, who has answered, through a matrimonial agency, Shawn's advertisement for a wife. This woman is a widow, resident in Putney—a motherly soul inspired with an uncommon measure of common sense. She marries the painter by main strength, and gives him a taste of the realities which he has never found in all his wanderings. But even the tamed and married Carve, who has attained happiness in a Putney household, can not abstain from painting; and his furtive canvases, disposed of quietly for a couple of pounds to a suburban shop-keeper, attract the attention of the great dealer who had formerly handled the productions of the greatest painter in England. The dealer buys them up and sells them as genuine Carves to a rich client in America. But when this collector, learning that these paintings have been produced subsequently to the burial in Westminister Abbey, brings a suit against the dealer, the latter is constrained to drag the hero out of his retirement in Putney. The painter, however, does not care a fig whether the learned law-courts shall adjudge him dead or living, and, at a conference held in the home of an urbane and noble patron of the arts, it is agreed by all parties to the contention, that, in order to maintain inviolate the dignity of the British nation, it is better for the artist to remain hypothetically dead.

But this hasty summary of the story can offer only a very slight suggestion of the richness of its content—its delicate and subtle dallying of fancy with the meaningless vicissitudes of fame. Suffice it to say that "The Great Adventure" is the first production of the present season which is certain to afford an evening of entertainment to people of the finest taste.



Janet Beecher, always an admirable foil for a temperamental genius, plays well her part in "The Great Adventure"



Florence Reed in the baseball comedy, "The Girl and the Pennant," by Rida Johnson Young and Christy Mathewson

THE PRINCESS THEATRE

FROM the present bill of five one-act plays at the Princess Theatre, it is easy to define the policy of the house. The purpose of the management is not, as has been advertised, to establish a "theatre of ideas," for intellectual themes have been carefully excluded in the selection of the plays thus far set forth. These plays may be divided into two classes. The aim of the first class is to produce a shock of horror, and the aim of the second class is to produce a titillating impression of the imminence of impropriety. In the present bill, the first class is represented by "A Pair of White Gloves," by André de Lorde and Pierre Chaine, and "The Black Mask," by F. Tennyson Jesse and H. M. Harwood; the second class is represented by "En Déshabille," by Edward Goodman, and "The Bride," by William Hurlbut; while "Felice," by M. Hernaiz Becerra, belongs to both classes at once. The entire entertainment offers an interesting evening to those theatre-goers who are avid of these two rather elementary sensations.

It is not necessary to review these five plays in detail, for the merit of the entertainment may most effectively be represented by a summary of the best play of the five. "The Black Mask" is a very clever melodrama and conveys an unquestionable thrill of horror. The scene is set in the cottage of a North-country miner and his wife. The miner's face has been completely blown away by an explosion, and ever since the accident he has gone about with his head hooded in a black mask. His wife has grown to hate the horror of his presence, and, when he leaves home for a few days, she welcomes in his stead a former lover. The husband returns unexpectedly; there is a struggle in the dark, and the lover apparently kills the husband. The guilty couple quickly plan to fling the body down a mining shaft, and arrange that the lover shall disguise himself in a black mask and assume the place of the vanished husband. The woman goes upstairs to her bedroom to get a new mask she has been making, and, while she is absent, the supposedly dead body stirs and comes to life, and the rearisen husband suddenly overwhelms and kills the lover. He receives over the banisters the black mask which his wife hands down to him, and flings it over the head of the dead man. The two survivors carry forth the body and drop it down the shaft. When they return, the wife retires to her bedroom to prepare for the reception of her lover. Slowly the husband mounts the stairs, and, as he opens the door, he flings the mask away from his horrific visage. The wife utters a piercing shriek, and this blood-curdling melodrama is ended.

"TO-DAY"

"TO-DAY," by Messrs. George Broadhurst and Abraham S. Schomer, is set forth as a play in four acts. The last act may be accepted as an interesting one-act play, and would be suited for production at the Princess Theatre, but the preceding three acts are extremely wearisome.

In this interesting last act, a real-estate agent, collecting rents in a large building on Riverside Drive, calls at the apartment of the keeper of a high-class house of assignation. Upon her parlor table he discovers a photograph of his own wife, and, by a series of subtly suggestive questions he elicits the information that the original of the picture

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Miss George's gowns show a subdued rendering of modes that are often carried to an extreme. In the silver brocade dinner gown, the silver lace tunic is close and scant; the slash, though prominent, is modestly filled with silver lace over chiffon; the skirt is but slightly draped; and the trimmings are tastefully restrained to veiled touches of blue velvet and trifles of pearl passementerie

An afternoon costume worn by Miss George in the part of the wife who rouses our sympathies only to trample on them. A simple, white charmeuse skirt is partially covered by a silk-embroidered, white chiffon tunic cut on no less simple lines. This season's fur mandate is obeyed in the skunk banding that outlines the cuffs and the tunic hem

GOWNS GRACE GEORGE WEARS IN HER "HALF AN HOUR" OF BARRIE IRONY, AND A NEW STUDY OF ELSIE FERGUSON, NOW STARRING IN A COMEDY CALLED "THE STRANGE WOMAN"

A gown in which Miss Ferguson dines in private life. A tremulous, shining creation it is—skirt of silver brocade, corsage of crystal-embroidered tulle, and tulle girdle tasseled in crystal. Even the pendant, consisting of a flexible acorn of diamonds, contributes its shimmering quota

BEAUTY INTERPRETS BEAUTY



Mlle. Mathilde Sée is at once chic Parisienne and talented artist and writer

A Defining of This Illusive Something in Terms of Hygiene and of Deep-Seated Coquetry by the Illustrious Beauties of the French Stage

By MATHILDE SÉE

WHAT is that charming, illusive something in the face and form of a woman that, to us, in this age, means beauty? In this word "beauty" is gathered up all that constitutes the fixed purpose of the artist, and, indeed, of all mankind, for it is the cult of beauty that raises us above the trivial banalities of daily life and makes us really live. But if all men agree in admiring beauty, how few realize the effort, the science, the art required to perfect the work of nature! Which of us truly appreciates the many artifices the artist employs to deceive us the while he charms us?

WOMAN, A DIVINE MASTERPIECE

It is in woman that we have the supreme embodiment of beauty. Ask art to hold up that magic mirror of portraiture in which the beauty of the past still smiles; visit the museums, the art collections, pass along the galleries where you would expect to see the salon of another century, go from Nattier to Drouet, from Latour to Roslin, and before these thousand portraits you will stand at gaze, wrapped in the grace and majesty of the beauty there depicted.

When in a salon, at a play, or a ball, we contemplate the delicate and bewitching creature whom the poets have alternately adored and cursed in their winged strophes, our eyes never tire of wandering over this masterpiece of the Divine Sculptor. Our glance plunges into the scented depths of her hair, sweeps from thence over the soft expanse of the shoulders, rests in the warm shadow of the neck, wonders a moment over the beauty of the dainty corsage, and gliding along the slender column of the body, falls to the delicately molded feet—the pedestal for this lovely statue. Not one of us, caught in the magic of this bewitching vision, has the courage to consider the daily, familiar attentions, the hundred artifices which such a triumphant manifestation of beauty must have summoned to its aid. And yet these assiduous attentions are necessary, I might even say, indispensable. The woman who despises them (and I do not know that one such woman exists) is not, and never will be, beautiful, however prodigal nature may have shown itself toward her. The rôle of the artist consists in making a choice from the handiwork of nature, in accentuating certain essential characteristics, and in modifying others. All beauty lovers are of one opinion on this point—that it is necessary to correct nature, at the same time favoring as much as possible whatever elements of beauty may reside in it.

Woman, one might say, is the Phidias of her own beauty; she ought to supply whatever imperfect nature may lack and conspire with art to develop it harmoniously. It is not a question of dressing beauty. Dress, I might say, is the crown of the work, or, better still, the frame which is to enhance a priceless canvas. A well-made dress, a pretty coiffure, jewels—all these are doubtless very important, but these are only the external ornaments which, though they throw into high relief the natural advantages, do not eliminate the faults. It is, therefore, natural beauty which women should cultivate, should care for like a rare plant which not for a single day does the gardener lose sight of for fear it will fade. This result she may attain by hygiene, that eminently modern art which is today so methodical, so precise, so complete that it might almost be called a science. Considered from the point of view of hygiene, coquetry is not only permissible, but should be encouraged and even prescribed, for it rests on a moral as well as on a social foundation.

From whence does beauty recuperate its forces? From hygiene, from that state of well-being which comes with the possession of its effects, from the perfect functioning of the organs which ceases as soon as an organ exaggerates its work or its activity. This is the whole secret of beauty and of health. In order to pass in review all the ways of developing the charms of beauty, I will tell you the opinions of some of our actresses.

THE MODEST MADAME RÉJANE

"A tout seigneur, tout honneur." To begin with Mme. Réjane, whose modesty equals her talent, let me quote her clever answer to a question I once asked her:

"The only revenge of the women who have never possessed beauty, is to have nothing to do to preserve it."

What an error is yours, dear great actress, and you know it! You have the greatest beauty—that which never perishes, which illumines your talent, which increases with each rôle that you interpret, and which you make to live for us in its great reality, and in which you seem each time younger and more beautiful. Your charming smile, your expressive eyes have, it is true, need of no artifice. The gifts which you possess equal the most wonderful effects of coquetry.

THE COQUETTE OF THE COMÉDIE FRANÇAISE

Talking one day to Mlle. Sorel of the Comédie Française, I asked her for her "beauty secrets." She told me very simply the manner in which she presides over her toilette. Mlle. Sorel is too clever a women to give much time to coquetry; the greater part of her days belongs to her art, which dominates all else. She works enormously, and has a penchant for traveling, which occupies such leisure time as the Comédie Française leaves her. She visits all the museums and cultivates all the arts—and this intellectual development is not entirely aside from the question of beauty. Her daily hygiene consists in exercises and Swedish gymnastics to preserve her slenderness. Every morning she takes a warm bath, followed by cold lotions and a rub with alcohol. Occasionally she takes a massage of the face and body. She uses as little make-up as possible for the street, but the choice of a make-up for the stage is an important business with her. To the last touch it is always a faithful reproduction of the period which she represents. For many years she has used "poudre



Cécile Sorel, who cleverly dresses her type, as she appeared in "Le Demi-Monde" in which she pleased Paris, Monte Carlo, and Deauville



This portrait of her, painted by François Flameng, is honored with supreme favor by Mlle. Sorel, who so often is called another Marie Antoinette

Sorel," to which she gave her name. In her dress, she follows the changes of the mode, accommodating them to her individual tastes. She herself gives the finishing touches to the clothes which express her; chooses materials which become her; orders the arrangement of the color, the design, and all the little accessories which weave around her a certain individual style in the character of her dress.

MAKE-UP? EXCEPT FOR THE STAGE, NO.

Mlle. Dorziat says of her daily hygiene, "A quick, warm bath every morning is my first duty. This I follow by a cold douche and a rubbing with alcohol heated to 90 degrees. On my face I dash, alternately, warm and then cold water in order to start the circulation and bring a good color into the cheeks. I am not enthusiastic about make-up for the street, but I recognize that it is impossible to do without it at the theatre under the glaring electric lights. I use for this purpose several preparations made by a small firm quite unknown to the average person, but well known among stage folk. According to the condition of my skin I use a light or a deep shade. After a rest and sun cure, which I consider necessary five or six weeks in every year, and during which time I neither use powder nor curl my hair, I have usually acquired a deep coat of tan, and as it fades I use a lighter shade of "Rachel" powder. One must also study a make-up for the eyes. For mine, which are green, I use only a light touch of Terre de Sienne on the eyelid. Not too much rouge on the lip! And as for my hair, I keep it in good condition by frequent shampooing and massaging. I like long, sweeping waves, and I wear my hair brushed back from the face, usually in one of the Greek styles which are simple, and becoming to me.

"I think that one ought not to be too much impressed by the modes, but for the costume, as for the coiffure, each woman ought to create an individual style and retain it. Most of all, I like a tailored suit, which may be very elegant, and which is certainly the particular style of the modern woman. I am especially fond of shoes, and I usually wear in the morning a shoe and spat. A simple, pretty hat, and a good-looking umbrella, and I think he would be difficult to please who would not find a woman thus clothed extremely chic.

"As for sports, I follow almost all of them. They are for me both pleasure and hygiene. In England I hunt, play tennis and golf. I force myself during my vacations not to think of business. When the time for work comes I belong utterly to the theatre, and my life is completely subordinated to it. I love playing in comedy in Paris, and my débuts in London have been so fortunate that I expect to return there in May. My dream? To play in English in America. My hope? Not to grow thin and wrinkled as I advance in years."

How many things — good things, too—I might still tell you about the way our beautiful actresses live, how each one of them studies life in order to prolong it and remain young until the end.



Cora Laparcerie, who starred last year in her husband's play, "Le Minaret." Though the style of costume she is wearing precipitated a new phase in fashions, she herself devotes little time to the foibles of "La Mode"



In expressive eyes and a whimsical smile, Mme. Réjane has beauties that do not perish. As she appeared in "L'Impératrice"



Mlle. Gabrielle Dorziat has a fancy for English tailored clothes, and English sports preserve her classic beauty

The always beautiful Madame Marcel Lender was quite willing to initiate me into the way in which she preserves her beauty. She usually takes an Iris bath, which has a calming effect and is especially restful after a long time spent at the crowded theatre. With Scotch ablutions she alternates rubbing with alcohol. She does not wash her face, but much prefers applications of cold cream, and uses, in several tones of ochre, a powder which she herself composes. As a make-up for the theatre only, Madame Lender uses a grease rouge and a chestnut crayon to shade and elongate the eyes. The rouge grease does away with the appearance of wrinkles which the footlights might produce. She insists also on the necessity of putting rouge in the nostrils, in order to counteract the black shadows of the stage. Madame Marcel Lender gives particular care to her hair, which is superb with large, soft waves. She has retained its beautiful shade by washing it twice a week with eggs, and rinsing it thoroughly with a diluted infusion of warm camomile.

The great point of discussion between us was the question of collars. The present mode suppresses them completely, without regard to the women who are no longer eighteen years young, although with the tailored suit nothing is more chic. Some one must find a *modus videndi* between these two. A reward for the one who will solve this problem!

THE COURAGE OF A PRETTY WOMAN

Madame Balletta, still another beautiful actress, whose talent has been appreciated in Russia for so many years, where she played at the Théâtre Michel, in St. Petersburg, and who has appeared with success at the Variétés and at the Vaudeville in Paris, takes no end of pains to preserve for the future the beautiful freshness of her complexion and the suppleness of her figure. To begin with, she takes every morning on arising a quarter of an hour of physical culture—"Système Muller." There are many different exercises and the study of them is sufficiently dry, but for what have not pretty women the courage in order to remain thin? And these exercises are the best way of achieving that—these and a glass of warm water with a dash of lemon on arising, and an hour's walk before breakfast. Of course, Madame Balletta takes cold baths and Scotch douches, both cold and hot. For the street, she does not make up at all, except for a touch of rouge on the lips. As for the rouge which she uses, she makes it herself, but this is a professional secret which she will not divulge any more than the secret of a perfume which she also concocts herself. She is most quiet in her gowning, in which black predominates. She wears tailored suits, morning and afternoon, reserving all elegancies for the evening, when she wears a profusion of pearls and diamonds for which she has a particular penchant.

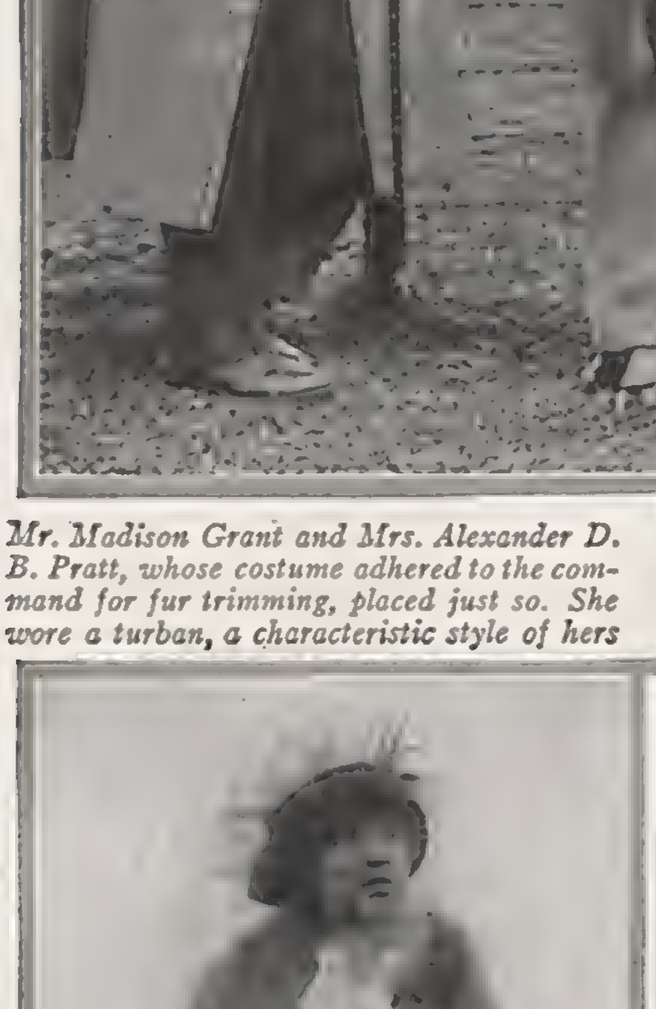




Miss Ruth King and Miss Louise Iselin sponsored severely tailored suits made of rough cloth



Mr. Madison Grant and Mrs. Alexander D. B. Pratt, whose costume adhered to the command for fur trimming, placed just so. She wore a turban, a characteristic style of hers



Miss Susan F. Dresser, who spent the Newport season with her sister, Mrs. John Nicholas Brown, is ever a witness of outdoor events

Mrs. Ernest Iselin and her children. Mrs. Iselin, be it known, was among the first to wear the new dyed fur—a fox pelt of coppery hue

SOCIETY DEVOTEES OF TURF SPORTS WHO GAILY THRONGED LAWN AND PADDOCK AT THE OPENING MEET OF THE PIPING ROCK RACING ASSOCIATION

Miss Hilda Holmes, who has recently returned from a round-the-world voyage on the Ladew yacht, with Miss Mai Watson, one of the débutantes of this winter



Mrs. James A. Roosevelt, prominent among the Long Island colonists, appeared in a two-material tailor-made, masterly combined

SEEN *in the* SHOPS

Dancing Frocks and Dinner Frocks, Hair Ornaments and Wraps, Divide the Interest of the Shopper—Conceits in Crêpe de Chine, Satin, and Chiffon with French Originality



A silk and velvet rose, its petals delicately sprinkled with rhinestones, gives richness of color to a costume. Price, $2.95

AN evening dress which is fashionable, in no way offends good taste, and is reasonable in price, is not easy to find, but the gown illustrated at the lower left of the page fills each of these requirements beyond criticism. It is of soft, brocaded satin and is very simply made. The skirt shows a new drapery which has somewhat the effect of a one-sided tunic and is becoming to most figures. The waist owes its charm chiefly to its simplicity of style and to the exceptionally good quality of the materials. It is of chiffon, which matches the brocaded material of the skirt in color, combined with Malines lace. A simple, ribbon girdle of a contrasting shade ends in a soft-toned rose and completes the costume. This gown comes in white and in soft shades of blue, pink, yellow, gray, and mauve.

The charming dancing frock for girls or small women, sketched at the lower right of the page, is developed in the fashionable, soft taffeta. The model is particularly well suited to this material, and it has a rather crisp simplicity which is original and delightful. The tunic and the high, soft girdle are edged with skunk. The soft, little blouse is a combination of shadow lace and chiffon. The geisha bow which finishes the girdle at the left is a feature of some of the most successful frocks of the season. This model is equally effective, and is available in a beautiful apricot shade, a new turquoise blue, and in all white.

SMALL ORNAMENTS

Corsage flowers are more in evidence than ever this season, and not all of them are extravagantly priced. The lovely, silk and velvet rose, illustrated at the upper left of the page, comes in the rich and unusual shades so often needed to give the finishing touch to a costume. There is a deep, tomato shade, a soft, rose tone, a rich yellow, and the popular orange, so much used this season. The leaves are delicately sprinkled with rhinestones.

The spray of wheat, shown at the bottom of the page, which supports a poinsettia-like flower of tulle and rhinestones, is a delicately beautiful ornament, and may be made up in any color of tulle desired, and with either silver or gold wheat. It is especially beautiful, however, in the all-white and silver style, which shows the glitter of the fine little rhinestones to advantage. The fashion of the butterfly trimming extends to corsage, hair, or even skirt ornaments. The one illustrated at the upper right is of black tulle and rhinestones, a particularly effective combination. It may, however, be had in any color desired.

A charming veil pin is an arrow of gold and platinum. The knife bar is of gold, and the tip and head of the arrow are of platinum. In the middle is set either a tourmalin or an aquamarine. For catching the veil in front, or as a collar piece, these pins are useful, as well as ornamental. Price, $8. At the same shop is shown a very attractive and inexpensive platinum scarf or collar pin. It is a tiny shield of platinum, wire set in the center with a small, cut diamond. Price, $10.

For the popular de Medici collar, usually so difficult to stiffen successfully, a new boning has been constructed. It comes in various heights, from two inches to four inches, and is so arranged that it can be lightly tacked here and there and will hold the frill up at any angle desired. The bones are so delicate that they do not show even on thin net or lace. They are silk covered and rustproof and are so pliable that they are easily shaped to a becoming line. The bones can be cut to any length desired, so that it is perfectly possible to preserve a graded slope from back to front. These bones are sold on wire cords, one yard on each cord, which can be had for 25 cents.

ADJUSTABLE TUNICS

Since tunics have become so popular the shops have responded to the demand by purchasing separate, easily adjustable tunics with which to freshen up an old frock or trim a new one. The tunics are developed in plain and fancy nets, *point d'esprit*, and silk. The first may be had in plaited silk net, either black or white, eighteen inches long in the back and sloping up slightly in the front. They are on a waistband, which is cut about three-quarters of a yard long, so that it can be adjusted to suit almost any waist measure. These tunics cost from $3, for the plain nets, up to $8 or $9 for the fancy nets. Those of waterproof malines are shown in two thicknesses, and may be had in black, white, or colors for $3. A nine-inch-wide, white cotton net, plaited for a tunic, costs $1.35 a yard; a twelve-inch width costs $1.65 a yard, and an eighteen-inch width, $2.25 a yard. The same widths in black silk cost $1.50, $1.95, and $2.50 a yard.

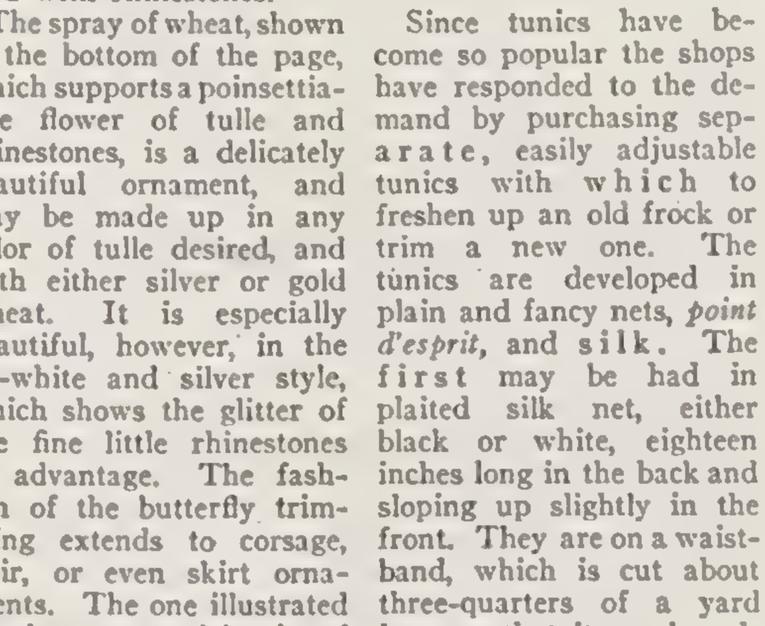
The silk tunics shown in the shops are of finely box plaited messaline, eighteen inches long, and are cut either with a straight edge or a curving, cutaway line in front. They are finished with a



A tulle butterfly aglitter with fine rhinestones is a charming ornament for either corsage or coiffure. Price, $2.95



Draped in a one-sided tunic line that does not detract from height is a soft, brocaded satin evening gown. Price, $25



A spray of gold or silver wheat set with a flower of rhinestones and shaded tulle sells for $6.95



A dancing frock for small women may be had in the fashionable, soft taffeta in apricot, blue, or white, for $37.50

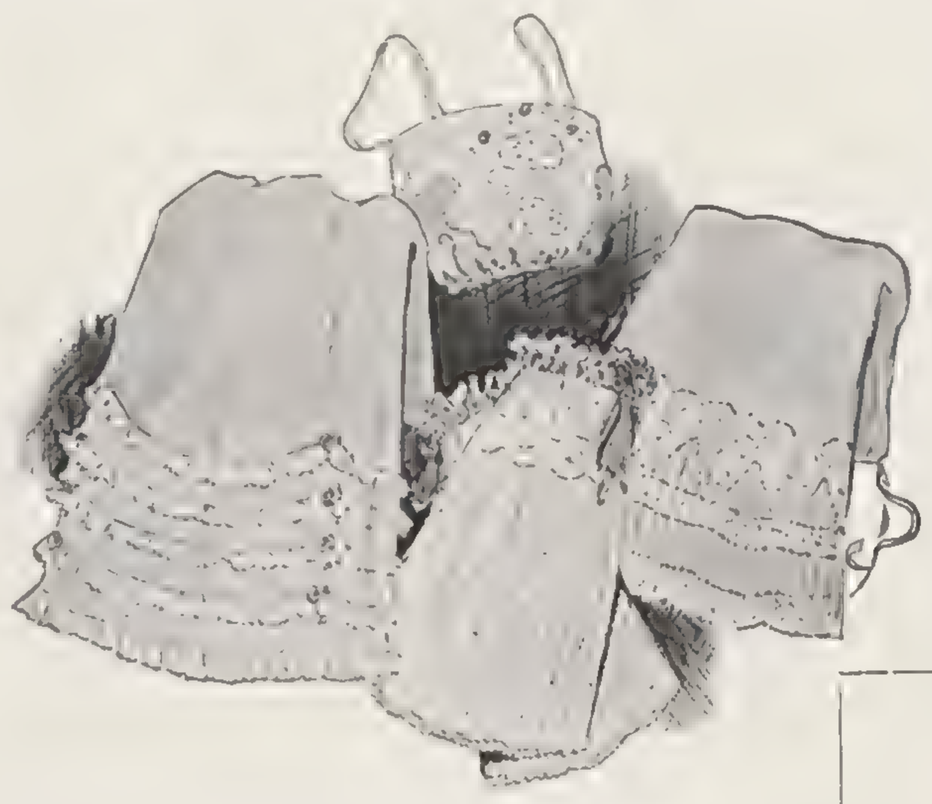


Excellence of materials and smartness of cut are available in a broadcloth semi-cape wrap, coney trimmed. Price, $30

The two pretty petticoats illustrated in the middle of the page are suitable either for evening or boudoir wear. The one at the right of the group is of crêpe de Chine, cut straight and narrow, and trimmed with lace at the bottom. The quality of the crêpe is especially good, and the amount of lace used makes the garment of exceptionally good value. The petticoat sketched at the left of the group, shows one of the most attractive uses of net. The top is of crêpe de Chine, the ruffle of chiffon, and the tiny, plaited ruchings of fine, white net. The petticoat is trimmed with French roses. Either of these models may be had in white and in any light color.

Quite the latest response to the demands of dancing are the garter skirts, shown in the middle of the group. The garters are of shirred, silk ribbon, and the ruffles are of lace over plaited chiffon. These novel garments give greater freedom in dancing than does a petticoat, and also obviate any thickness above the knees. They may be had in white and in any light color.

The little underbodice illustrated in the same group is of crêpe de Chine trimmed with Malines lace, medallions of embroidered organdie, and French roses. It also comes in white and in any light color. Quite a new idea in underclothing is illustrated in the suspender knickerbockers of crêpe de Chine or satin, sketched at the lower right of the page. They come in black, white, or colors, are suitable for either day or evening wear, and may be worn over or under the corset as one chooses. The garment is untrimmed, and has an air of austerity seen in a great deal of the new, French underwear.



A daintily frivolous underbodice for $2; *a rosebud-and-lace-trimmed petticoat for* $7.50; *a straight and narrow crêpe de Chine petticoat,* $3.95; *and—the latest novelty—garter skirts for* $3.95 *a pair*

soft, crushed girdle, and the waist-band is large enough for most figures. The price of $3.50 is particularly reasonable in this case.

A SEMI-CAPE WRAP

The wrap shown at the upper left of this page is of broadcloth. It comes in white and light colors and is lined with soft satin and trimmed with bands of soft, black and white coney. It is eminently suitable for a young girl, and the well-managed drapery which gives it a semi-cape effect is very becoming.

A WARDROBE SUITCASE

A new wardrobe suitcase that is quite a departure from the usual style is made of sole leather, quite after the manner of a wardrobe trunk. In the body of the suitcase are four drawers or compartments, which may be entirely withdrawn if desired, and the lid allows ample space for a suit or gown. An odd feature of the case is that it is carried from one end. Its inventors claim that this does not mean that it is constantly in danger of dragging on the ground; a person only five feet three inches in height can carry it comfortably. Its total height is twenty-four inches, its width is thirteen inches and a half, and its depth, seven inches. It sells for $15.

Wide-bordered handkerchiefs are greatly in demand at this season, and they make especially attractive gifts, as they are still a bit uncommon in America. A surprisingly good grade, imported from Ireland, is sold in one of the shops at an equally surprising price. They come in many attractive styles, with colored centers—pink, blue, or violet—with two-inch, white hems, or the reverse. They may be had also in white, with tiny white dots embroidered on the hem, or with embroidered corners. All three of these styles are illustrated on this page. Another style, at the same price, has a small, black initial embroidered on the hem. For 50 cents they may be had with corners hand-embroidered in a wide variety of delicately beautiful designs and with hems in a one-half-inch, one-inch, one-and-one-half inch, or two-inch width. It costs 6 cents an initial to have them embroidered to order in one-half inch, block letters. Orders for initialing will be accepted until December 4th.

Quite a sensible idea for marking personal apparel is found in the new "given name" strips which will be a boon to the mothers of large families. There are over a thousand men's and women's names on the list. The price is 10 cents a dozen names, or three dozen names for 25 cents. They are woven in red letters on a white ground and are much less confusing than the initials only.

For the young housekeeper comes a compact little recipe box of morocco which measures five and one-half by three and seven-eighth inches in size. It has twenty-five indexed headings and about one hundred and seventy-five cards for recipes. It sells for $2.

An inexpensive novelty suitable for a bridge prize is found in a tea-making spoon, five and three-quarter inches long. In appearance it resembles a diminutive corn popper with a small, ebony handle and a heavy, mesh popper of sterling silver. Price $3.75.

Note:—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 *Fourth Avenue.*



The wide-bordered handkerchiefs, which are uncommon enough in America to make acceptable gifts, come in many designs, colored and otherwise, for 25 cents each



For wear either over or under the corsets are the suspender knickerbockers just imported. In crêpe de Chine, $6.25; *in satin,* $7.50

FASHION AS IT LIVED AND HAD ITS

BEING AT THE LAST LONGCHAMP RACES



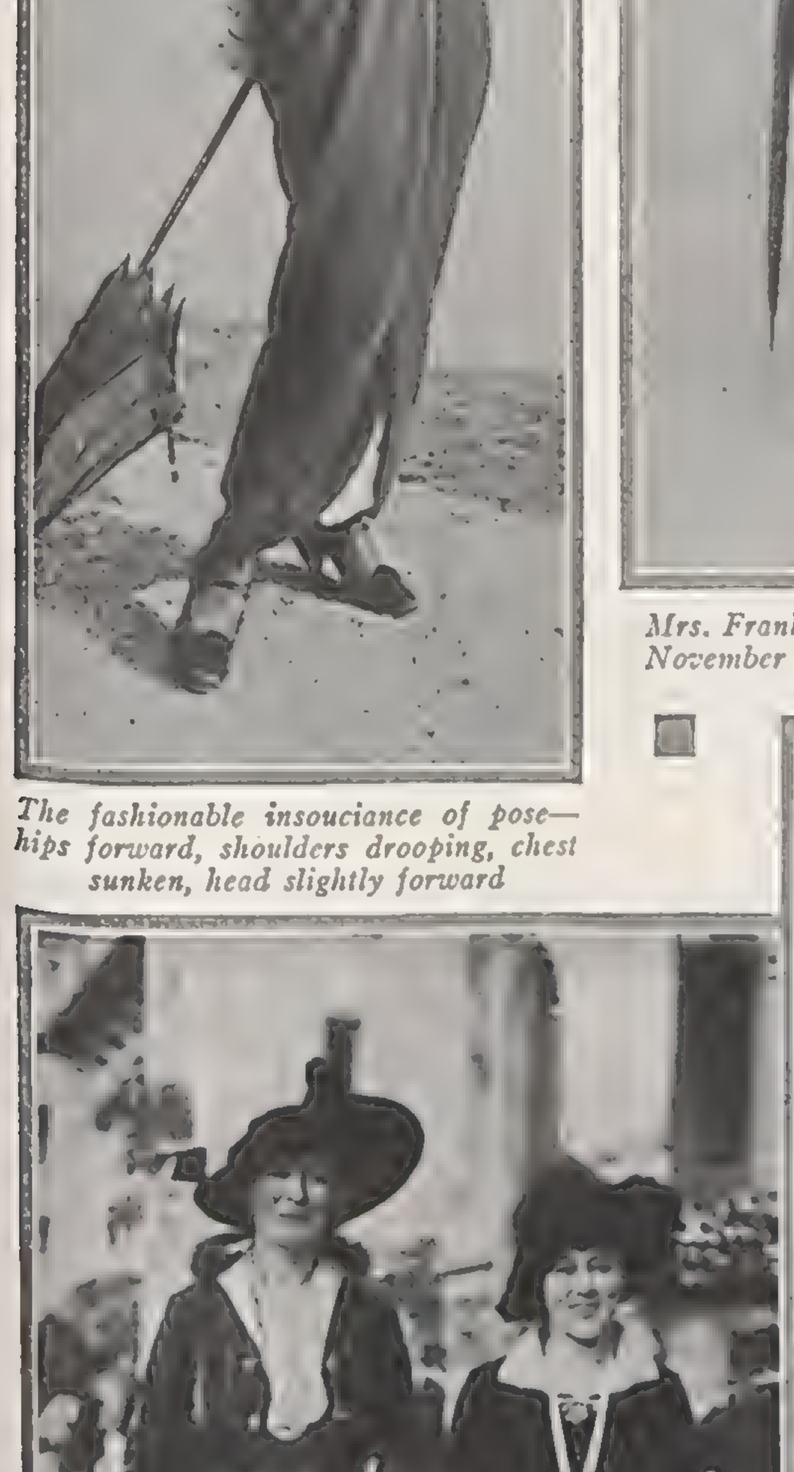
The fashionable insouciance of pose—hips forward, shoulders drooping, chest sunken, head slightly forward



Mrs. Frank Jay Gould, in the middle, wearing the little calotte shown in the November first number of Vogue. Photographed on her right is Mme. Charron



One skirt supported a tight tunic, a full flounce, and a puffed peplum—and that without crowding them



Edna Wallace Hopper, at the right, wearing a velvet frock. Her companion wears a blue velvet coat and a skirt flounced in Chantilly lace



Three characteristics of the mode: a hat with a bride from brim to brim, much fur with a negligible bodice, and a double, tulle tunic, wired



At the right a draped Poiret model worn at the last races, and at the left a pretty treatment of the tunic motif in burnished copper beads

The VOGUE PATTERN SERVICE

Patterns of Smart Winter Fashions Which May Be Developed at Comparatively Small Cost



Nos. 2392/22-2393/22 Nos. 2441/22-2442/22



Nos. 2437/22-2438/22



Nos. 2398/22-2399/22 Nos. 2400/22-2401/22

THE patterns illustrated on this page possess the lines of the imported gowns and suits of the winter. Each and every model is new. With such competent guides as these Vogue patterns, costumes—not merely dresses—may be achieved, and at a comparatively small cost. A comprehensive selection of designs is given here. The two suits are equally good style but are totally different in design. Nos. 2384/22-2385/22 show a triple skirt and a semi-tailored coat with a loose sleeve, while in Nos. 2364/22-2365/22, the coat has a long, tight sleeve set into a normal armhole, and the skirt is slightly draped. Whipcord, *velours de laine*, and duvetyn are the newest materials.

Afternoon gowns for velvet, showing particularly good handlings of the tunic, are given in Nos. 2441/22-2442/22 and 2398/22-2399/22. The first model is especially clever in cut, as the tunic extends into a crossed drapery that is very effective and yet very simple. In the second model, the tunic is separate from the underskirt and could be of a different material, such as chiffon or net over charmeuse. Or this model, as well as the first, could be made of velvet with narrow fur outlining the collars. Gowns suitable for the softer materials, such as brocaded crêpe, are Nos. 2400/22-2401-22 and Nos. 2439/22-2440/22. In both models the beauty is in the line, rather than in the trimming. For reception wear, the lighter shades, such as old gold, copper color, and bright blue, are worn, with the yokes of tulle and collar and cuffs of fur.

More formal reception gowns suitable for velvet or brocaded moire are Nos. 2432/22-2433/22 and 2434/22-2435/22.

Nos. 2384/22-2385/22 Nos. 2364/22-2365/22



Nos. 2432/22-2433/22 Nos. 2434/22-2435/22

Two gowns for reception wear. Velvet, cloth, and chiffon could be combined in the first, and moire and net in the second



Nos. 2439/22-2440/22

Patterns are 50 cents each for waist, coat, or skirt, except No. 2436/22, which is $1



No. 2436/22

A new and good looking evening wrap cut in one piece. Duvetyn or velvet could be used appropriately, trimmed with fitch

SOME SUGGESTIONS *for* CHRISTMAS GIFTS

The Deft Needlewoman Can Make from Vogue Patterns the More Intimate Personal Gifts One Woman Gives Another



No. 2343/22

A two-piece draped negligee for charmeuse



No. 2214/22

Formal tea gown of charmeuse and net lace



No. 2419/22

Patterns for the designs shown on this page are priced 50 cents each, except Nos. 2343-22, 2214/22, and 2238/22, which are $1 each. Sizes, 34 to 40, and 22 to 28. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York



No. 2418/22

Chiffon would be pretty for this one-piece matinée



No. 2238/22

A full length, two-piece kimono for crêpe de Chine

NEGLIGEES, fine lingerie, and pretty neck frills make charming Christmas gifts of the more personal sort. Such a negligee as No. 2343/22, for instance, requires but four yards of 42-inch charmeuse or crêpe, and for a trimming, 1¾ yards of ball fringe. It is very simple to make and yet is not only distinctive, but charming. A matinée which is especially attractive is No. 2418/22. This would be lovely of rose or blue chiffon with the girdle formed of the blue and pink French flowers. Or blue chiffon could veil deep cerise chiffon with a girdle and vest of the cerise.

A good lounging robe is No. 2238-22. This requires but 3⅝ yards of 36-inch or 42-inch material. If it is trimmed as illustrated, with swansdown or if lace is used, 16 yards of a 3-inch banding would be required. Such a robe would be a really lovely, as well as a useful, gift.

A tea-gown, a garment which is being more and more used, is shown in No. 2214/22. In this, the underdress could be of charmeuse, with the overdrapery of net or lace. With careful buying this particular model need not be costly.

Petticoats to-day are little works of art. Practical muslins and taffetas have been replaced by chiffon, net, and lace, with trimmings of French flowers. The petticoat illustrated, No. 2375/22, could be of white chiffon and net lace, with the edge finished by a plaited net frill and the sides laced with colored ribbon.

Attractive combinations could be made by Nos. 2419/22 and 2218/22. Sheer batiste, fine hand-work, and a little Valenciennes lace, make the daintiest sort of garments—and, incidentally, acceptable Christmas gifts.

A little underwaist is shown in No. 2376/22, made of chiffon, edged by net lace, to wear under thin chiffon blouses or evening dresses. A brassière of excellent cut, susceptible to the most lovely materials, is No. 2217/22. This could be constructed of medium-weight linen and trimmed with real Cluny lace.

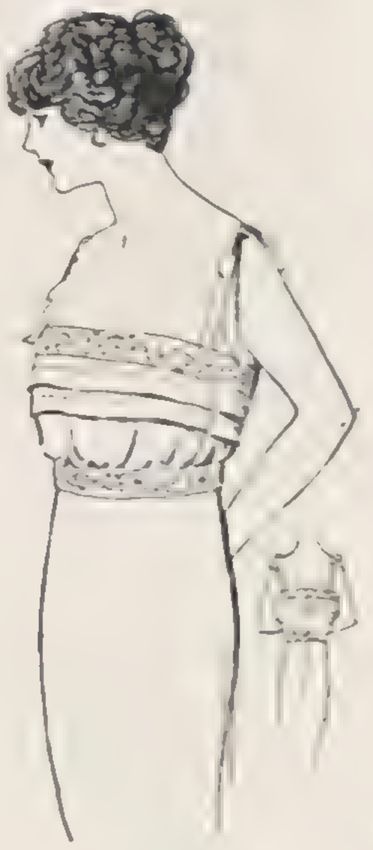
The neckwear is all easily made, and extremely dainty when made of net, chiffon, or net lace and sewed by hand. Four different gifts could be made from the same pattern. Net comes wide and the frilling may be bought in any width.



No. 2218/22

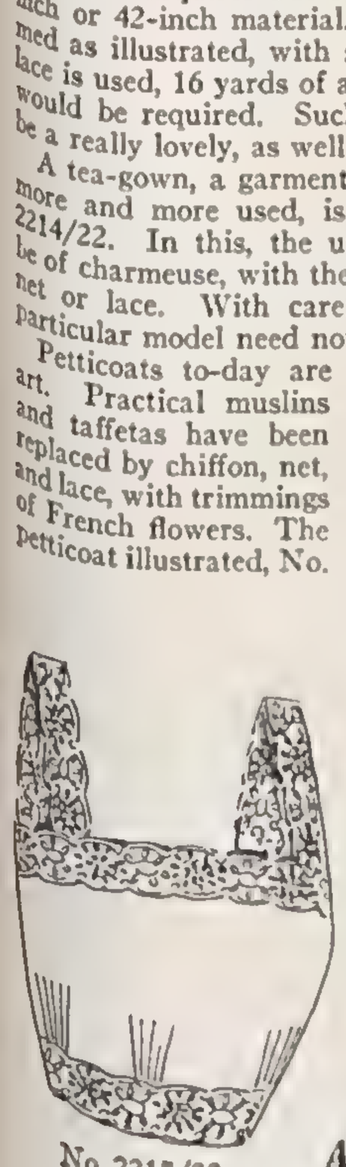


No. 2375/22



No. 2376/22

Charming underwaist for chiffon, lace, and ribbon



No. 2217/22

A brassière pattern full of possibilities for daintiness



No. 2416-A/22



No. 2416-B/22



No. 2416-C/22



No. 2416-D/22

Four neck vests which are included under one number for 50 cents. Net, chiffon, and lace may be used



No. 2417/22

Poplin and plaid taffeta would be most effective



No. 2373/22

A model for net or lace trimmed with charmeuse



No. 2427/22

A blouse for chiffon which could match a dark suit



No. 2425/22

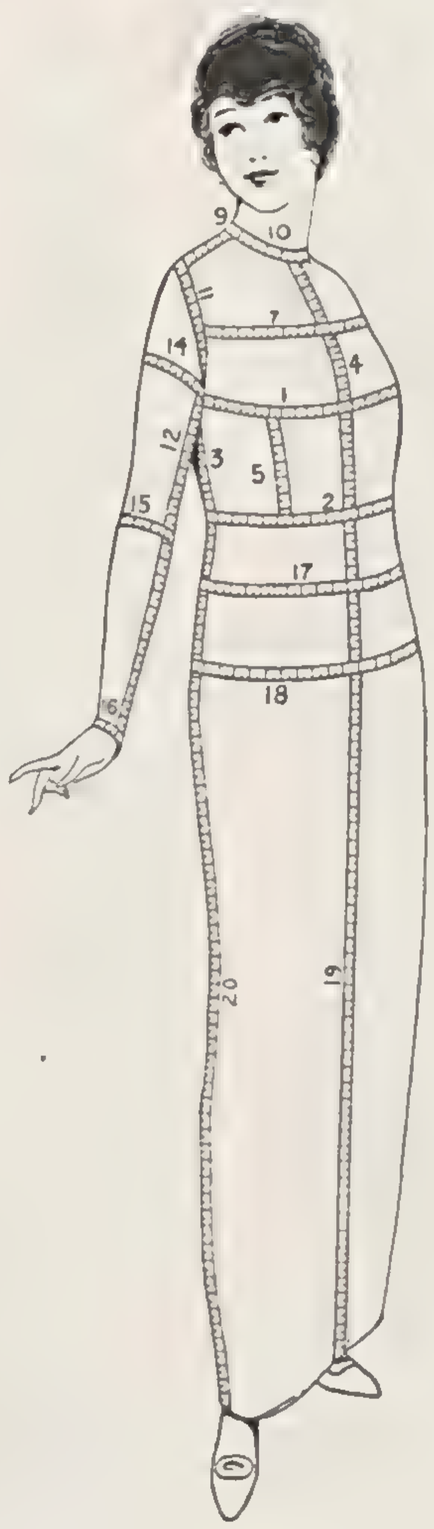
Chiffon, brocade, and fur are a good combination

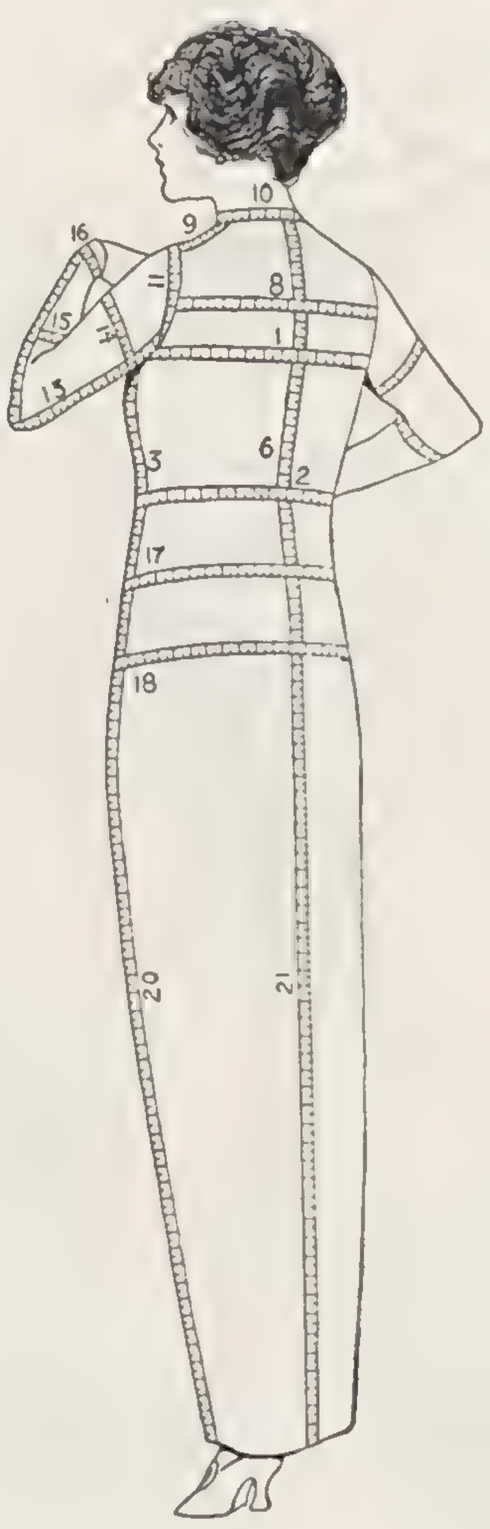


No. 2132/22

An equally good model for chiffon, silk, or crêpe









Nos. 2292/22-2293/22

Nos. 2371/22-2372/22

FIVE OF THE BEST BLOUSES OF THE WINTER—GOWNS FOR THE THIN AND STOUT FIGURE

THE blouse patterns sketched at the top of the page are all new winter models. The first, No. 2417/22, is a plain type suitable for morning wear. Blue silk or poplin would be practical combined with a collar and cuffs of blue and green plaid taffeta. The second model is so simple that it is equally appropriate for a washable crêpe or chiffon, net or lace. Quite rightly, some of the lace models are very simple, as the lace is decoration enough in itself.

The last three waists are adapted to afternoon wear, and are models which could be made of chiffon to match a suit. In No. 2425/22, the material of the skirt could be used as a piping. The use of fur is an attractive thing in No. 2427/22. White chiffon, which is being used considerably this season, would be especially happy for this model, with contrast given by the fur and brocade vest.

The lines of Nos. 2292/22-2293/22 would be becoming to the figure inclined to be stout, while Nos. 2371/22-2372/22, would suit a slender figure.

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Patterns	Issue of Vogue	Page	Figure

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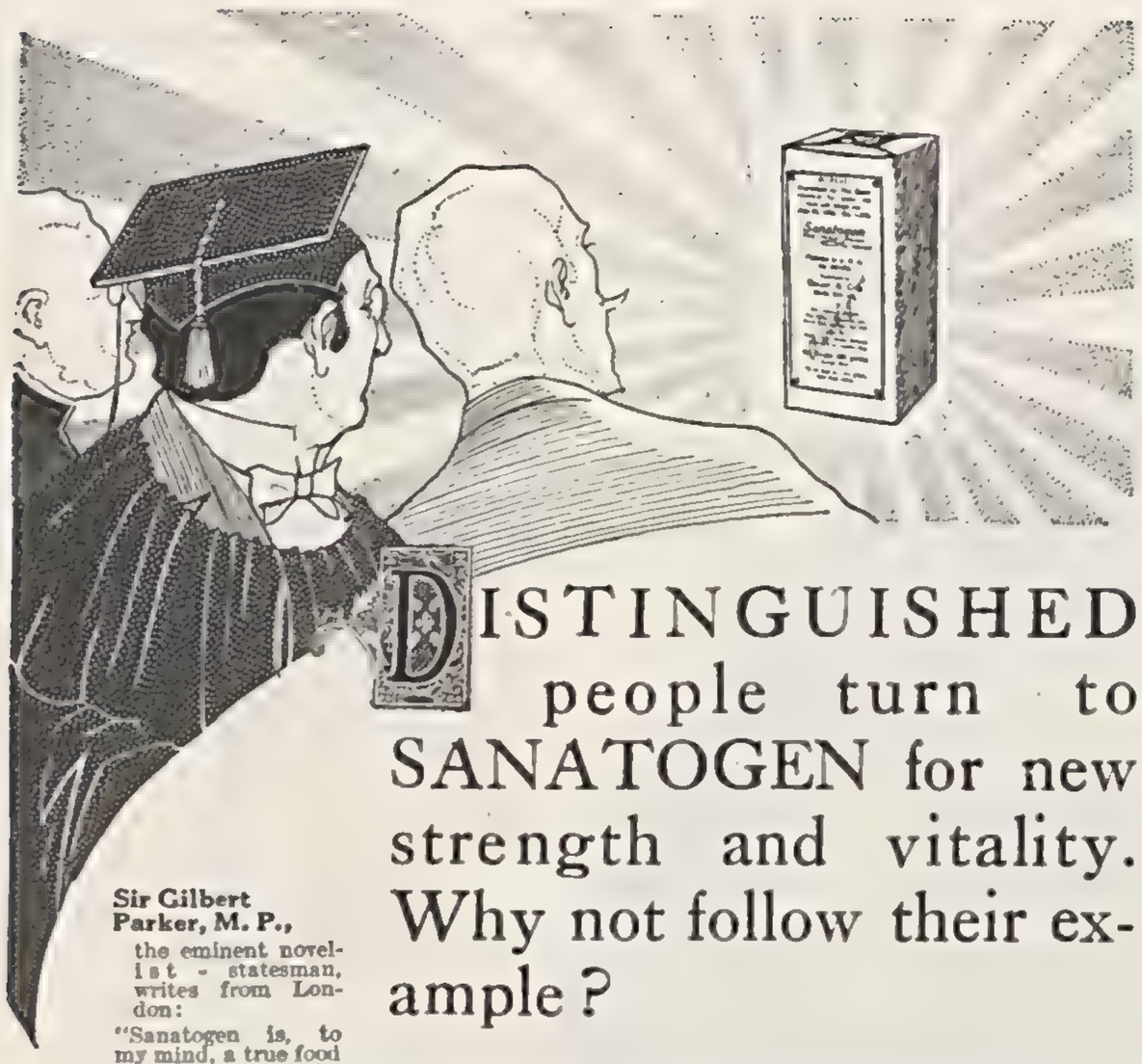
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Green duvetyn, gray fur, and a certain formal cut extend the services of this suit from morning into afternoon



A fulness above the belt and none below is a tailoring feat of this excellent sports suit of serviceable gray frieze

SMART FASHIONS FOR LIMITED INCOMES

(*Continued from page* 61)

affair that we have seen in cheap coats in this country of late, nor is it draped 'way down over the hips so that the wearer looks all waist. The colors for these coats are brilliant—bright blues and purples, greens and yellows—and the materials are the softest and woolliest of the new weaves. The great pockets are a distinguishing feature. Now, since limited incomes can not indulge in conspicuous colors, we must choose our coat in something that promises durability. Brown, not too dark, and a bit on the russet, is very good. As yet, this exact model is not to be had in the shops, and it will be found far more satisfactory to get the material and make it after a Vogue pattern of this design.

Another good coat shows the high, straight yoke across the shoulders in the back, beneath which the material is slightly gathered. The original was a heavy, green plaid cheviot, with the cuffs faced in a ribbed, green silk and a facing of the same color down the fronts. It is a model quite out of the ordinary run of coats, and is very chic.

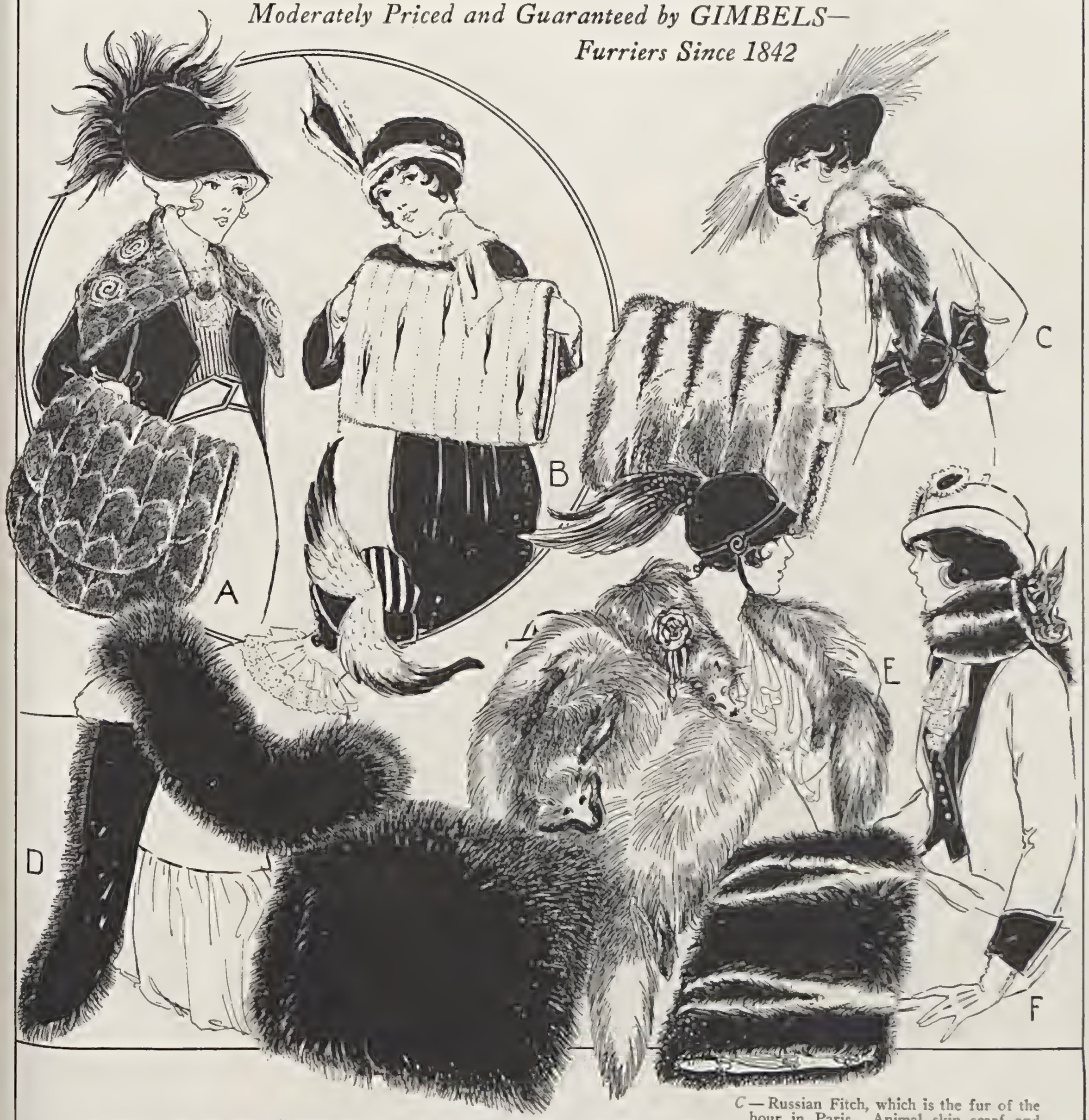
A waistcoat is a most useful and inexpensive accessory to the limited wardrobe, for it takes but little material and time to make. Also it seems a particularly timely fashion this winter when we are to wear blouses as diaphanous as the summer ones. Over one of these waists a waistcoat of velvet, brocade, cloth, or silk will be comforting to both wearer and beholder. The general bulky outline of coats allows for velvet in this treatment, and it can be used either in a color to match or to contrast with the suit. An excellent variation of the waistcoat is one that consists of the front only, to fasten around the waist with an elastic strap. This serves to fill in one of the open-front, short coats, or to supplement the too filmy neckwear. Some of these waistcoats have a neck-frill of their own, and in this guise are excellent to cover an old waist under the jacket for a morning's shopping. The buttons are an important feature of these new bits of adornment, and the shops supply a large assortment from which to choose. In color they may be ever so gay, but they are smarter if in outline they are not too delicate, for in that case they are not so serviceable.



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C — Russian Fitch, which is the fur of the hour in Paris. Animal skin scarf and large pillow muff. $55 the set.

D — Natural Bear: very long (2½ yards) and straight scarf, and exceedingly large pillow muff. $95 the set.

E — Natural Red Fox: large animal scarf and pillow muff trimmed with heads and tails. $75 the set.

F — Natural Skunk, with the white streaks of the fur dyed in rose, tangerine or canary. The stock collar is copied from a new model by Martial et Armand—and is lined with satin to match the dyed fur, and finished with bow of black moire ribbon. Large pillow muff. $65 the set.

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A THEATRE CARVED *in a* HILLSIDE

(*Continued from page* 64)

interesting ancient theatre still extant. To students of the history of the stage the Roman theatre at Orange is even more interesting than the theatre of Dionysius at Athens, because it is very much better preserved and because it is still regularly employed for performances of classic plays. It is, therefore, highly desirable that those who care about the ancient drama should make a pilgrimage in summer to Orange.

Orange was the *Arausio Secundanorum* of Julius Cæsar. It is situated (as the train flies) about an hour north from Avignon and about two hours north from Nimes and Arles. It is now a little town with only ten thousand inhabitants, but it must have been a more considerable city under the Cæsars, since the theatre is capable of accommodating over seven thousand people. One can hardly imagine an entire community seated in a single theatre, with no one left at home to mind the babies. Orange to-day (except for its two Roman relics) is a much more modern-looking town than Avignon. It seems, besides, to have small reason for existence. It basks and slumbers in the middle of a fertile but unfeatured plain, and from the single hill that dominates it, one looks afar to mountains on the east and west and wonders why it is that all Orange does not arise and wander over the hills and far away.

Bestriding a road that enters this inexplicable town you discover a triumphal arch that rivals, both in beauty and in preservation, the two famous arches of the Roman Forum. It is a glorious Corinthian agglomeration of three arches, adorned with bas-reliefs illustrative of close encounters between Gauls and Romans, and with trophies of captured arms and chained barbarians. It was apparently erected in A.D. 21, to commemorate the victory of the legions of Tiberius over Sacrovir, the chieftain of the Ædui. There it has stood for nineteen centuries, taking sun and rain, and calling time the winking of an eye.

"THE MOST BEAUTIFUL WALL"

From this ancient arch the traveler wanders through the dozing modern town, in search of the Roman theatre, and suddenly comes upon it unawares. The first detail that meets the eyes is an overwhelming wall, that served at once as the back of the stage and the façade of the general edifice. It is 340 feet long, 118 feet high, and 13 feet thick. It is destitute of ornament, save for an open arcade in the lower story, a blind arcade in the third story, and two rows of crockets, in the fourth and fifth stories, which were designed apparently to support poles for flags or awnings. This sun-browned façade is so imposing in its mere dimensions that, devoid of decoration though it is, it deserves the dictum of Louis XIV (a monarch not without a touch of taste) that it was "the most beautiful wall in his kingdom."

To see the rest of the exterior it is necessary to climb a hill, for this theatre, like the theatre of Dionysius at Athens, is carved out of a hillside. The ancient theatre-builders, instead of digging a hole in the ground, as they do in modern London, or erecting an edifice with four walls, as we do in present-day New York, merely chiseled a hill to the desired semi-circle, and then built a stage, with a huge rear wall, across the diameter of their ground-plan. Thereby they molded a natural landscape into what may be called one-half of a hollow drum, in which the human voice would easily reverberate, and the movements of the actors and the chorus could be seen by half a city.

At Orange there is a steep and not unlofty hill to climb, which, in the middle ages, was crowned by the castle of those Princes of Orange who wisely ruled the Netherlands. This castle was destroyed in 1673 by order of Louis XIV, and only the foundations now remain to splinter the hummocks of the soil. To-day the hill is surmounted by an heroic statue of the Virgin Mary, erected in the nineteenth century, and looking down, devoid of comprehension, into the interior of the enormous pagan theatre. The theatre dates from the second century A.D., before the Christian religion had ever been heard of in this distant country of Provence, and the statue of the Virgin looks a little ill at ease, as if she wondered what this mighty edifice might mean. Beneath her feet the hillside is carved into concentric semi-circles, rising and widening, tier above tier. These are divided into three distinct sections—the lowest, apparently, for patricians, the middle for plebeians, and the uppermost for slaves. The semi-circular orchestra (by which is meant the space left open and level in the middle of the ground-plan) could easily accommodate a choral evolution of over a hundred supernumeraries; and the stage itself is so wide (three hundred feet at least) that it seems as if it must have dwarfed the movements of the three actors to which ancient tragedy was limited. The actual flooring of the stage is ruined, but the gigantic rear wall remains intact, except for its architectural adornments.

A careful examination of this rear wall shows that it must have supported a wooden roof to shade the stage. There is, however, no indication that the auditorium was ever roofed, although, as has been said already, there is architectural evidence that an awning might have been drawn over the entire theatre on days when the southern sun was oppressively powerful. The wall is pierced by three great doors which give upon the stage. In such a comedy as the "Captivi" of Plautus, these were probably employed to indicate the entrances to the houses of the leading characters; and in such a tragedy as "King Œdipus," the central and largest door might have been imagined as the portal of the palace of the king, and one of the other doors as the portico of the adjacent temple. In the third story, directly over the central door, there is a deep recess. Studious architects have inferred that it must have held a monumental statue; but for the critic of the drama it remains to suggest that it might have been used by a performer enacting the part of "a god from the machine."

HEARING WITHOUT SEEING

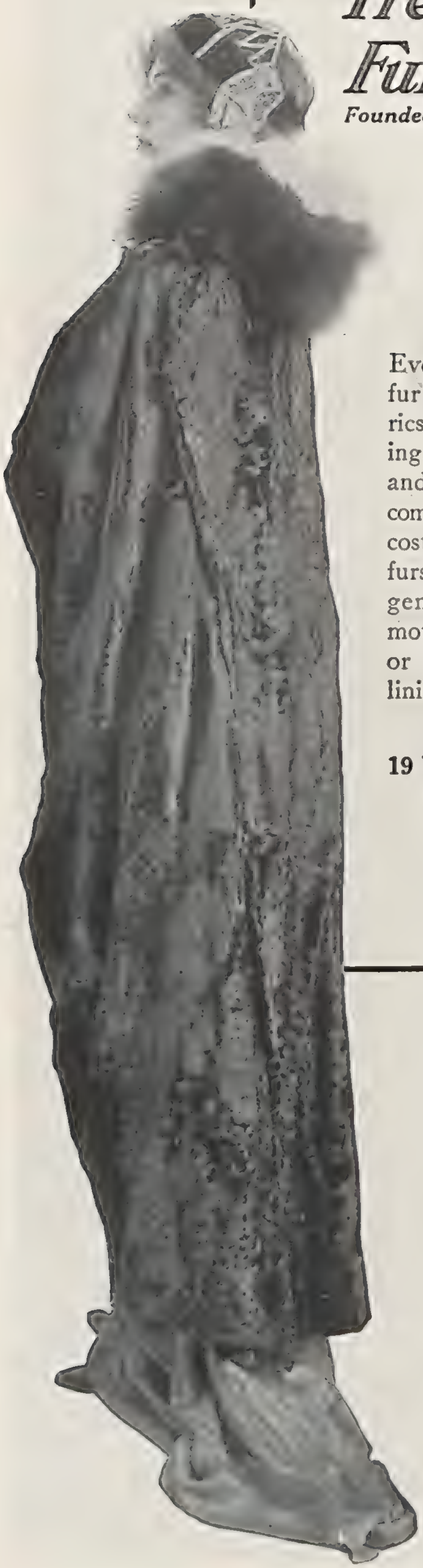
Descending from the hillside and entering the interior of this gigantic theatre, the student of the drama will find still more to interest him. The extraordinary width of the stage becomes even more embarrassing to the critic whose sense of acting has been drawn from modern models; but, from front to back, the stage is distinctly less deep than those that we employ to-day. The orchestra can hardly have been sunk more than from four to six feet below the level of the stage, so that the colloquies between the actors and the chorus must have seemed easy and natural. From a series of experiments conducted by the writer with the aid of several other people seated in various sections of the auditorium, it became evident that the acoustic properties of this ancient theatre were extraordinary. In order to be heard distinctly by even the farthest removed

(*Continued on page* 86)

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A THEATRE CARVED *in a* HILLSIDE

(*Continued from page* 84)

of his seven thousand auditors, it was not necessary for the ancient actor to speak with any greater volume of voice than is commonly employed, in a lecture-room of the ordinary size, by a professor at Columbia University. On the other hand, it became evident that even an exaggerated alteration of facial expression could not be perceived in so large a theatre, and that little, subtle gestures of the hands could not be noticed. This would seem to be a final justification for the use of facial masks and stilted boots upon the ancient stage. But, to return to the more important point, the ease with which a speaker may be heard remains incredible. Standing on the stage and looking far up the hillside to a person whose face he can scarcely distinguish, the investigator may make himself distinctly understood without any appreciable effort of the voice.

THE VICISSITUDES OF THE THEATRE

This ancient theatre has passed through many vicissitudes between the date of its erection and the present day. Originally employed for the production of Greek and Latin tragedies, it was later used to house successively the decadent farces of the falling days of Rome, then pantomimes, and ultimately the exhibitions of medieval acrobats, *jongleurs*, and of educated animals. Still later, it became a medieval fortress, and early in the nineteenth century it enclosed within the area of its encircling walls a little village of huddled houses. About 1850 the architect Caristie cleaned it out and commenced to restore it as a national monument. In 1869 MM. Félix Ripert and Antony Réal conceived the project of offering a classical performance in the ancient edifice, and this initial enterprise met with such success that other performances were given in 1874, 1886, 1894, and 1897. Since 1899 the Comédie Française and the Opéra have given classical productions every summer in the Roman theatre of Orange.

On the occasion of these performances a temporary wooden stage is erected in the center of the space originally occupied by the Roman stage. The wide spaces left on either hand are left vacant. Also, the ancient orchestra is not employed in the performance, but is filled with rows of chairs to accommodate spectators, like the stalls in a modern theatre. The musicians, likewise, as in a theatre of to-day, sit below the stage and in front of the chairs in the orchestra. The performances are given at night, and the stage is lighted by calciums which are screened behind several natural trees that have grown up in the ruin during the desultory course of time. The general effect of these latter-day performances is not at all like that which was attempted in the ancient tragedies, and yet the productions are impressive in themselves, and they appeal to the imagination by reawakening the ancient edifice to life after seventeen centuries of sleep.

AS SEEN *by* HIM

(*Continued from page* 49)

It is the easiest matter in the world for an unscrupulous person to take advantage of the generous hospitality offered by certain hostesses who wish to have a crush at their parties. The society columns of the newspapers afford him the necessary data, and when a private ball is given at a hotel or semi-public place, it is a simple feat to glide in unnoticed. I know of such a case at Newport. A visitor who had presented letters, and had been asked here and there and everywhere, had to make a certain number of calls on hostesses whom he hardly knew by sight. In giving directions to his driver, he bade him "Drive to Mrs. V——'s." He was an Englishman and he did not know that some very great American families have more or less embarrassing ramifications. He was driven to Mrs. V——'s—not to the villa of the lady to whom he owed a call, but to the house of the wife of a near relative of the same name, with whom the first Mrs. V—— was not on speaking terms. He noticed the blunder only after he had entered the drawing-room which was filled with people, several of whom he knew. A large ball had been given at the house a short time previously, and he so passed as being one of those who cling to the obsolete custom of paying party calls.

A DOWAGER RESCUED

I remember a case in which an elderly dowager, one of the lights of society, got into the wrong house at a dinner-party. The hostess, who knew her, was in consternation when she heard the name announced, and, thinking some mistake had been made in the invitations, had a conference with the butler and ordered the whole table to be reset. In the meantime the dowager, superciliously eyeing the assembled company through her lorgnette, continued to ask for Mrs. A—— who was to have been her rightful hostess. The solution of the puzzle suddenly dawned upon the lady of the house, and she told her unexpected guest that Mrs. A—— lived next door, and was giving a dinner. Explanations followed rapidly and the dowager was rescued and sent to the house next door, where she had been secretly anathematized by the hungry guests who had been kept waiting for dinner.

A London writer records the case of a host who noticed a man he particularly disliked, and who, he was under the impression, had not been favored with an invitation at a dance given by his wife. An explanation was demanded and the suspected guest withdrew in high dudgeon. The next day he forwarded two cards to the party, which he had received from different sources.

Except that a thief who has distinction of manner, and can wear a dress suit properly may gain entrance to a house and do the Raffles act, I can hardly see where a terrible amount of harm could result from the attendance of an uninvited guest. However, one does not want to be host or hostess to a cad.



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The Chelsea Day Nursery Puts the Slogan of Prevention into Practise by Caring for the Children of Tuberculous Parents

"PREVENTION" is the slogan of the present-day philanthropist, criminologist, and prison reformer, and of every group of people who are trying to stem the tide of disease or crime. When working among discouraging social conditions the realization that the problems presented are not permanent ones, but problems which the practise of preventive measures will eventually solve, is an inspiration in itself.

The Chelsea Day Nursery gives a good example of the working of modern preventive measures. Its mission is to save the children of tuberculous parents, and it cares exclusively for the children of this class who live in the district under the jurisdiction of the Department of Health Clinics. Because it is undertaking preventive work of a kind that is greatly needed in tenement quarters, it should receive aid from the public.

IMMACULATE CLEANLINESS

Only children with tuberculous parents are admitted to the Chelsea Day Nursery, as, since this nursery was established, all other day nurseries refuse to receive children who live in homes with tuberculous patients. The advantages offered at this nursery are so great that mothers resort to all manner of dissimulation in order to obtain entrance for their little ones. Immaculate cleanliness is maintained in all parts of the house, which is an ordinary city dwelling modified to meet the needs of caring for thirty or more children each day. There are fifty children registered at the nursery, but they are rarely all present at the same time. This limit of registration is prescribed by the Board of Health on account of the limited size of the house in which the nursery is located.

Suitable diet, suitable exercise, and fresh air are the agencies relied upon to save the children from falling victims to the parental affliction. The generally healthful appearance of the children who, when they came to the nursery, were in an anemic, spiritless condition, bears testimony to the practicality of the enterprise. As is usually the case with tenement children, the Chelsea Nursery children have harmful dietary tastes—an abiding fondness for coffee and a virile dislike for cereals and milk. Such children are gently but firmly persuaded into a liking for nourishing and wholesome food. The heaviest meal of the day is at noon, when substantial foods, such as meat and vegetables, are served. After the noonday dinner all the children take a nap for an hour.

An attempt was made to furnish the nursery children with shoes and clothes to wear at home, but the parents of the children took unfair advantage of this generosity, and so the distribution of such articles has been greatly curtailed. As the children live on the roof even during very cold weather, they must have warm outer clothing to supplement the clothes provided by their parents, and shoes and garments, especially leggings and sweaters, are always acceptable. Such things may be sent to the Chelsea Nursery at 346 West 27th Street.

FOUR AUXILIARIES

The Woman's Auxiliaries responsible for this town preventorium, as well as for the preventorium at Farmingdale, N. J., which cares for thirty-two children, are four in number, corresponding to the four clinics for the prevention of tuberculosis in the Department of Health. Their office is to supplement the medical work of the Department of Health by social work. Each auxiliary has a visiting committee, a food committee, and a clothing committee. Conferences held every week at the various clinics between representatives of the Charity Organization Society, the Association for the Improvement of the Condition of the Poor, the Hebrew Charities, the Department of Health, and the Auxiliaries have brought about excellent cooperation between all of these agencies.

The officers of the Chelsea Day Nursery are: Chairman, Mrs. C. W. Bliss, Jr., and Vice-Chairman, Mrs. J. Prentice. Associated with these women in the work are eighteen others, including Mrs. Hermann M. Biggs, Mrs. Le Grand C. Griswold, Mrs. J. Arden Harriman, Mrs. Oren Root, Miss Ruth Vanderbilt Twombly, and Mrs. Julien Ashton Ripley.



"Gown made of Silver Tinsel Brocade"

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QUELQUES FLEURS

HOUBIGANT



Long pondered in the master mind of Houbigant and recently presented by him, this new floral odor became, almost literally, in a single day a favorite perfume of the fashion of Paris.

QUELQUES FLEURS

—Houbigant—is the most poetic of perfume achievements. It is as impossible to describe its ethereal bouquet as to tell you adequately the story of all the flowers' beauty; yea, as difficult to analyze as the charm of a woman's beauty. You are urged to avail yourself of the opportunity to secure a sample and judge its suitability to your individual taste and requirements.

Price $6.75

Small Sample mailed for 25c

Cœur de Jeannette (HEART OF JEANNETTE), a reigning exquisite favorite, is the most inexpensive of supremely beautiful perfumes. 2-oz. Bottle, $3.50. 1-oz. Bottle, $2.00. Sample Bottle mailed for 20c.

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OLD-FASHIONED HOME-MADE SCENTS

Time Was When in Its Own Garden Every Great House Grew Sweet, Aromatic Herbs to Make Its Toilet Vinegars and Sachets

THE art of distilling scents and combining sweet herbs was practised in most English homes less than fifty years ago. Certain garrulous narrators of the medieval ages attribute the introduction of the process into England to the Crusaders and to travelers who came in touch with the orient, the cradle of many of our luxuries. For centuries the English people have treasured their rose gardens and herbariums with great pride, and to-day, on the old estates, one sees acreage set apart for this special purpose.

AN AMATEUR SCIENTIST

Hoghton Tower, in Lancashire, often favored by royal visitors, and recently honored by King George and Queen Mary, once had a great reputation for the excellency of its perfumes. Sir Henry de Hoghton indulged in the original hobby of extracting odors from fresh flowers, and he so improved upon the older methods of accomplishing this that in recognition of his services to their science a company of chemists presented him with a medal.

SWEET, AROMATIC SACHET

Although upon occasion the owner of an estate might indulge in the hobby of compounding perfumes, the actual making of rose-water, toilet vinegars, and sachets was considered part of the housekeeper's duty. When the family was away and the regular business of the household was somewhat slack, such tasks occupied special hours of the daily routine. Scented linen has always been a feature of the well-managed house in England, and great attention was formerly paid to the quality of herbs used in the numerous sachet bags for wardrobes and closets. The following is a receipt of sweet, aromatic sachet ingredients:

Rose-leaves	2 pounds
Rose geranium	2 pounds
Orris root	½ pound
Lavender	1 pound

A REFRESHING TOILET VINEGAR

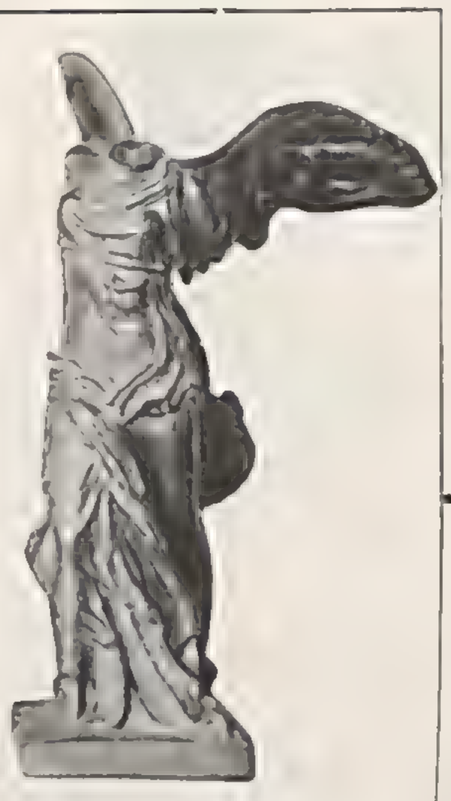
The toilet vinegar made at Picton Castle won unstinted praise from a decade of visitors. Here is one of the most popular of such receipts: Infuse one ounce each of leaves of lavender, geranium, peppermint, sage, and rosemary, and one-half ounce of nutmeg, cinnamon, and cloves in seven ounces of spirits of wine. Dilute the mixture with one quart of white, wine vinegar and let it stand in a tightly covered jar in a dark cupboard for two weeks. Then strain through fine muslin. This aromatic vinegar added to the bath is said to dispel the weariness of both body and soul. A delightful pillow for the boudoir couch, which at Picton Castle had the reputation of soothing the nerves and inducing sleep, was filled with hops, lavender, rosemary, and thyme.

"EAU DE ROSE"

Dupplin Castle was far-famed for its *eau de rose*. In by-gone days scores of guests remembered its exquisite quality. An old servant still relates how she had often watched the housekeeper prepare it, and she comments upon the complexions of the noble ladies of "her time" who never bathed their faces in any water save that extracted from roses. Here is her account of the process of its making:

A semi-dark still-room was fitted with marble slabs, mortars, and glass trays about two inches deep. These trays were spread with a layer of purified lard and sprinkled with closely packed rose-leaves. Every morning during the whole of the rose season the flowers were renewed. Then the trays were piled up, one upon another, to prevent evaporation, and at the end of several weeks the impregnated grease was scraped off and melted in a tin-lined, iron pot over the slowest possible fire. The slower the melting the better the essence. To this substance a fine quality of spirits of wine was added, and while the mixture was still warm it was diluted with a thin stream of distilled water until the desired consistency was attained. The rose-water was finally put in thick, blue glass bottles and stored in dark cupboards until ready for use. The approximate proportions are as follows:

Rose-leaves	5 pounds
Pure lard	1 pound
Spirits of wine	1 pint
Distilled water	2 pints



Mobid or Victory, in the Vatican, more popularly known as the "Winged Victory." Height 17 in. Introductory price, $16.00.



Height 14 in. Price, $15.00.

Aurora. The wonderfully beautiful lines of the original have been carefully preserved in this reproduction.

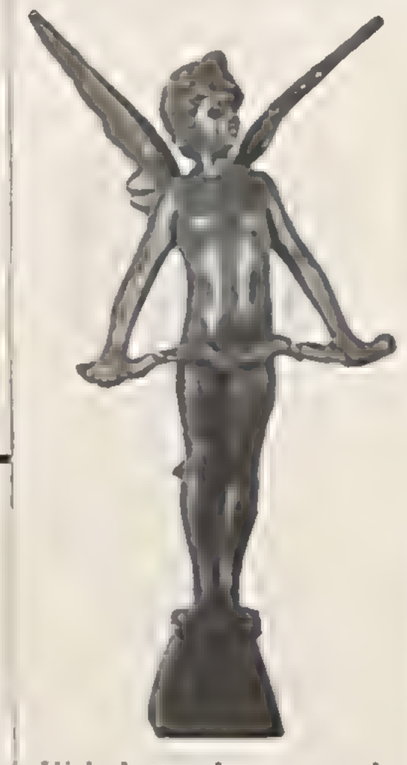


With shade and attachments (2 lights) complete, $30.00. Diameter of shade 17 in. Height of shade 17 in. Height of lamp and shade 2½ ft.

This charming lamp offers exceptional value. The stand is of exquisite design, and the shade, by Elizabeth Snedeker of Fifth Avenue, is befittingly beautiful.

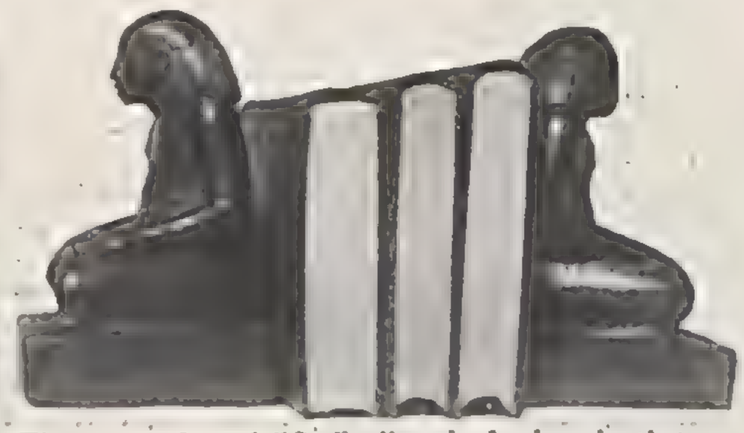


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We toasted our toes and entertained ourselves while waiting for our unknown hostess to appear

WEEK-ENDS *in* ENGLAND

A Typical Experience of the Disconcerting Casualness Which Has Permeated the Hospitality of Smart English Society

SMART English society is today being conducted, in its innermost circles, with the utmost casualty, and is as far removed as can be from those old-time traditions and solemnities once so indissolubly connected with the functions of its social life.

Such were my conclusions after a recent week-end visit to a big country house in one of the most charming of the middle, English counties. It was after a protracted absence from London that I found Beatrice's letter asking me down from Thursday to Saturday. It read: "There will be no house-party, as we really want to see something of you." This was most flattering to a guest, and so it was with pleasurable anticipations of seeing old friends that I responded.

English people say that their trains are run on such a schedule that one may always arrive at the country house at tea-time. I, like everyone else, arranged to take a train that actually did get me to Beechcroft Hall at the hour of tea, an occasion which bridges over so pleasantly the formalities of arrival.

At the small but picturesque station, I found the motor car from the Hall with chauffeur and groom, who gathered my luggage—one small box and a large bag—into the car. On arriving I was bowed by the butler into the great entrance hall, where four people were grouped about the tea-table before a log fire in the hooded chimney.

Beatrice detached herself from the group, and, seconded by her husband, Arthur, welcomed me warmly. I was being plied with tea and other delicacies of the English tea-table when, in the midst of a torrent of questions, Beatrice suddenly and informally waved her buttered muffin in the direction of the other two guests. "Oh, perhaps you don't know Lady Enid Manvers and Mr. Manvers." I did not, and we abandoned teacups to shake hands.

"BETWEEN THE DARK AND THE DAYLIGHT"

The rite of tea over, said Beatrice: "Now we will go out to the golf links again. I must really get into form for that third bunker. You won't mind, will you, my dear?" This to me.

"Not in the least," I politely answered. To be left a stranger in a strange house seemed to be the routine.

"Arthur will show you your room," said Beatrice, casually, as, gathering together her clubs, she departed in the dusk. Arthur did show me the way to my room—shades of the Victorian era! It was a delightful bed-chamber with a boudoir. Ringing up a maid he turned me over to her and departed.

The maid asked for my keys, unpacked my things, and put them away. Meanwhile I descended to the library to amuse myself by browsing among the books and magazines, when in came, shyly, the three delightful children of the house. As we were becoming acquainted, Lady Enid appeared, remarking that golf by moonlight was confusing, and joined us on the rug, where we all sat cross-legged, and, to the joy of the infants, made a paper menagerie out of Beatrice's crested note-paper.

"Hope you have been amusing yourself, and that the babies have not bored you," said Beatrice, genially, as she entered an hour later, followed by Mr. Manvers. "We shall just have time to dress for dinner."

WAIVING INTRODUCTIONS

I got into a dinner dress, was fastened up by the maid, and then descended to find myself and a strange man alone in the solitary vastness of the great drawing-room. However, we regarded each other's presence as a matter of course, and talked sociably until the others drifted in.

"We will just go in to dinner anyhow," said Beatrice, as the butler made his announcement, and we trailed into the oak-paneled dining-room with a lack of ceremony that would have astonished the bepowdered and beruffled originals of the family portraits that hung about the walls. Nor did the men linger around the mahogany in the old style. We all rose together and as informally reentered the drawing-room where coffee was served.

"Of course you play bridge?" said Beatrice, offering me her jeweled cigarette case. No, I did not. One might as well enjoy some little distinction, and as I detested cards, this was easily acquired.

"Never mind, we can make up a game," answered Beatrice blithely, and gathering together Lady Enid, the strange man, and Arthur, they proceeded to play bridge until bedtime. Mr. Manvers, with a pretty gift for improvising, remained at the piano the rest of the evening, whilst I, buried in an easy chair, played solitaire audience until eleven, when I retired.

The next morning I was awakened at eight by the English reveille, a cup of tea, borne by a maid who wanted to know if I would have my bath in my

(*Continued on page* 94)

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WEEK-ENDS *in* ENGLAND

(*Continued from page* 92)

room or in the bathroom. Most large home have bathrooms now, but, in spite of this, the Englishwoman often elects to take her matutinal tub in the privacy of her own room. I was, however, American enough to clamor for a porcelain tub which, as the maid explained, must be arranged for in advance so that the water could be heated. This was ready at nine, and at half-past I was in the breakfast-room.

FORAGING FOR BREAKFAST

Of all the present-day *insouciance* of the English household, nothing is more remarkable than the manner of breakfasting. Everybody has the appearance of wandering aimlessly about the room in search of food.

"Where am I to sit?" I asked.

"Oh, anywhere," returned Beatrice, amiably, absorbed in precariously balancing a bit of sugar on the nose of her Pekingese.

"Can I help you forage?" asked Mr. Manvers, coming up with a plate in each hand, and we wandered to the sideboard on which was arranged a copious supply of cold meats, game pie, and devilled bones and kidneys, which were kept warm under covers over a "hot-plate." All this substantial fare I passed over, to order the traditional eggs and bacon. Then I sat down before the silver tea-kettle and tray, set out with the wherewithal for brewing tea, and made myself a cup.

"You are going to motor out this morning, Arthur, are you not?" asked someone.

"Oh, by Jove, I really forgot to say that my Aunt Georgina wants us to lunch with her to-day at the Manor. She is anxious to meet you. You will go?" said Arthur to me. Of course I answered "Yes," though I had come to Beechcroft Hall just to see them *en famille*.

We arrived early at Aunt Georgina's, thirty miles away, and were shown into the drawing-room, but there was no one but the parlor maid to meet us. Arthur disappeared, and fifteen minutes later Beatrice followed, remarking *en passant* that she would run up and see the family for a few minutes, leaving Lady Enid, her husband, and me alone.

"Well, Ernest, I am going for a stroll. It is warmer outside," announced Lady Enid, and, after asking me pleasantly what were my plans for the day, and finding that I seemed contented to browse among the bookshelves she disappeared with her husband in the direction of the garden. Later the maid returned with the morning paper and the compliments of the lady of the Manor, and intimated that her mistress would be pleased to see me at luncheon.

BEWILDERING ENTRANCES AND EXITS

Half an hour later Beatrice made a hurried entry.

"You here?" she remarked, surprised. "Where are the others?" I indicated their direction, and Beatrice disappeared again. Soon after Arthur came in, then his aunt, and, a little later, her daughter, both charming women who greeted me as if I were an old friend, in that delightful, unaffected manner of the well-born Englishwoman. Shortly before luncheon was announced, Arthur murmured something about having to go and see someone at the stables, and vanished. So we three women sat down to the luncheon table, in the course of which meal I was supposed to grasp by innuendo just what was going on, for the height of smartness is never to explain anything, thus assuming that by intuition one already knows, or does not want to know, or that there is no need of knowing, anything concerning anybody or their doings. All this results in a lack of personal responsibility which is restful, if slightly confusing at times. It seems that Manvers and Beatrice, who could not long remain away from their beloved golf had motored over to the golf links five miles away, and that Arthur had been asked for an expert opinion on a new hunter which had been added to the stable.

Luncheon was over when Arthur drifted in and, in turn, wanted to know where the others were. The servants, questioned, produced a message which Beatrice had left, asking that we motor over to the golf clubhouse and pick them up on the way. Arthur, his cousin, and I took the returned motor car and arrived at the links to find the place deserted, with nothing in view but rifled lunchbaskets. Apparently the others had brought their lunch with them and said nothing.

"Having had no lunch myself," said Arthur, "I am as hungry as a wolf," and he dipped into the remains of the feast. "Hullo," he cried, shaking out a napkin, "here's a note they left behind."

"By Jove!" he exclaimed, "they tell us to come over and meet them at Briarcliffe, where they have gone in a friend's motor to tea, and to play a game on the new links there."

TEA AT A WEEK-END COTTAGE

It being absolutely *de rigueur* to display no curiosity, especially where you yourself are concerned, I meekly followed my friends into the waiting car. Arthur, putting the chauffeur to one side, took the wheel himself, and tranquilly munching a sandwich which he held in one hand, drove with the other, on occasion waving the sandwich to point out the beauty spots of the exquisite river valley, until we arrived at our stopping-place for tea, some twenty-five miles from where I had had luncheon.

We drew up in front of a most lovable, old, English cottage, timbered, thatched, and rose-bowered, and half hidden in a delightful garden. Entering, we found the strayed ones gathered around a cosy, blazing fire with a purring tea-kettle hanging on the hob. Our hostess, a gracious personality, without

(*Continued on page* 100)



The matutinal tub served in old English style

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ADDING *a* FEW POUNDS BY TAKING THOUGHT

A Synopsis of All Treatments for Increasing Weight Is to Think Calmly, Not to Hurry, nor Worry, nor Fuss, and to Take Plenty of Nourishing Food

UPON casual consideration it would appear impossible permanently to increase the weight of a person who has been thin and temperamentally nervous from childhood. Yet, there are many graduate physicians who have developed methods of increasing the proportions that have proved to be most satisfactory.

The only wise thing to do before adopting any method for increasing the weight is to consult a physician, for there are often many causes for thinness which even though one may feel well a physician would attribute to some physical disorder. Indigestion is apt to keep a person thin; intense nervousness will frequently cause indigestion, and this is the usual reason for continued emaciation. Worry will keep one thin, and internal trouble of any sort will make one lose weight.

If medical examination discloses that there is nothing radically wrong with the body, any of the following methods described, if persisted in, will increase the weight slowly but surely.

THE MILK AND THE EGG TREATMENTS

Drink a pint of warm milk with breakfast, which should consist of orange juice, oatmeal with cream, two soft-boiled eggs, buttered toast, and coffee with hot milk or cream. Sugar should be used freely on everything.

A pint of warm milk should be taken between breakfast and luncheon. Milk should be sipped, never taken hurriedly. Taken slowly, it is a sure cure for many forms of indigestion, but taken quickly it is almost a sure cause of indigestion.

At luncheon one may eat anything nourishing, such as chops with baked potatoes and other vegetables, if desired, and a simple dessert, such as rice pudding. Rich pastries should never be eaten by anyone at any time; in their place one should take plenty of fruit, preferably bananas. With luncheon one should drink a pint of warm milk. Any cold drink, particularly with meals, is indigestible. At tea-time a pint of milk is good, but none should be taken with dinner. Instead it should be taken upon retiring. This last glass of milk should be as hot as is bearable, for it is a splendid sleep producer, as well as food and drink, and is a wonderful tonic for the nerves. Care must always be taken not to let the milk come to a boil.

The egg treatment includes six raw eggs a day, taken at whatever time suits the patient best. They should be broken into a glass and taken down at a gulp. The easiest and best way is to take two between breakfast and luncheon, two between dinner and luncheon, and two about an hour before retiring. The physician who gives the egg treatment prescribes much nourishing food, eaten slowly.

THE OLIVE OIL METHOD

The olive oil treatment requires the use of all the best oil possible. It should be eaten on everything, and a tablespoonful should be taken immediately before each meal, which must consist of plain, wholesome food, always eaten slowly. At night one should take a hot bath, following it with a vigorous rub, thus thoroughly opening the pores. After the bath there should be a from-head-to-feet rub with olive oil. As the pores are open the oil will be absorbed quickly. This method has met with most gratifying results. Likewise it will beautify the complexion.

NOURISHING FOODS

With any of these treatments foods that are nourishing as well as fattening must be carefully chosen. Potatoes are first in importance, then come beets, lima beans, corn, eggplant, turnips, carrots, rice, all breakfast foods, eggs, bread (if home-made), simple cakes, and plain desserts made with milk and eggs, such as cornstarch, tapioca, or bread pudding. Cocoa is a wholesome beverage if not made too rich with whipped cream. Three milk punches a day, if made with one egg and a wine glassful of sherry or port wine, and the balance of milk, are fattening and exceedingly nourishing.

There should be ten hours of sleep each night, in a well-ventilated room, and say ten or fifteen minutes' rest if possible whenever one is tired during the day. The patient should never overexert, but should take lots of outdoor exercise, always breathing deeply. Leisurely walking should be the rule and calmness should be forced.





Robes d' Intérieur

HOUSE GOWN OF CREPE METEOR IN PASTEL SHADES OR WHITE, DRAPED WITH SHADOW LACE AND ORNAMENTED WITH CHIFFON ROSES.

SPECIAL PRICE, $35.00

HOUSE GOWN OF CREPE DE CHINE IN PASTEL TONES OR WHITE, WITH DRAPERY OF SHADOW LACE FINISHED WITH SILK TASSELS MATCHING THE CREPE. THE NECK AND SLEEVES ARE EDGED WITH FUR. THE SKIRT IS CAUGHT TOGETHER IN FRONT WITH A LARGE ORCHID.

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BOUDOIR GOWN OF BROCHÉ SILK IN PASTEL COLORS OR WHITE: TRIMMED WITH SWANSDOWN: SLEEVES OF SHADOW LACE.

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COAT MODELS IN FUR OF GREAT DISTINCTION AND AUTHORITY. OUR COLLECTION SHOWS A WONDERFUL VARIETY OF STOLES, MUFFS, AND SMALL NECK PIECES

Thirty-Second Street West, Number Sixteen

Our Only Address

Style Book A or sketches sent on application.



Photograph by Lillian Baynes Grimm

The ballroom of the John Jacob Astor residence on Fifth Avenue

The TECHNIQUE OF BALL GIVING

THE clever woman who wishes to give a ball begins by indexing a careful guest-list. If she is a new hostess in a city, it is wise for her to consult some one who is well versed in the particular social pitfalls of the place, lest she should invite uncongenial guests. In choosing a date, she should select one which will not conflict with some other big affair to be given by a hostess of her own set, and it is not a good plan to choose a gala night at the opera, as a general exodus before its close is no longer countenanced by fashionable people.

A night on which there are to be a number of dinners given is a wise choice. In fact, if a hostess whispers to several smart young married women that she contemplates giving a dance on a certain date, they are usually delighted to arrange dinners on that night as the trooping off together afterward ends a dinner-party nicely, and nothing gives as much impetus to a ball as the arrival of gay groups of people who have already broken the conversational ice over a bright dinner-table.

THE GUEST-LIST

When the guest-list is completed and the date set, the invitations must be considered. Here the individuality of the hostess may be used to advantage. It is permissible to have the invitations to the ball engraved in the individual form which a hostess uses for all other invitations, provided it is a conservative as well as an original one. One very well-known hostess issues all invitations on a card of the same type of paper as her general note-paper, which reads:

Mrs. Adams
requests the pleasure of
Mr. and Mrs. ———'s company
on ————————
Dancing at ten o'clock.

A space is left in the engraving to write in the name of the guest and the date. The address of the hostess is engraved on the left side of the card. For a very formal ball, a double sheet with an inside envelope may be used. A space must always be left for the name of the guest to be written in, as this gives a personal touch that is regarded as most complimentary to the guest. In order to make certain of a number of acceptances, it is advisable to issue the invitations at least three or four weeks before the date set for the ball, as the desirable people fill their engagement books very far ahead.

SENDING THE INVITATIONS

Individual programs or dancing-cards are not used now. Some hostesses place two or three cards, engraved with the order of the dances, on the mantels or in other prominent places in the ballroom.

The filling in of the names of the guests and the addressing of the invitations are very important details, for merely good penmanship does not always mean good form. The invitation itself should be inscribed "Mr. and Mrs. Brown," with no initials or first names. This rule applies also to the inside envelope if one is used. "Mr. and Mrs. James Brown" should be the form of the outside address. Abbreviations of either the name of the person or the name of the city are not permissible. A combining of several members of a family in one invitation is exceedingly bad taste, and the term "and family" is so archaic in form that an invitation bearing it would stand in danger of being consigned to a museum.

FORMS OF INVITATIONS

Where an invitation is for a man alone, the accepted form is "Mr. Brown" on the inside envelope and the invitation, and "James Brown, Esq.," on the outside address. This is a British form which has been adopted in America. The proper way to address a judge and his wife is "Mr. Justice and Mrs. Brown." It is rarely necessary to use the first name, as there is not much danger of there being more than one judge of the same name at the same address. For an unmarried woman, "Miss Brown" is correct on the inside of the invitation and, if she is the eldest or only daughter, the same form should be used on the outside envelope. The correct form for a widow is "Mrs. Brown" on the inside of the invitation and "Mrs. James Brown" on the outside. "Mrs. Mary Brown" should by no means be used unless the guest has been divorced.

It is only a husband and wife who may be invited in one invitation or, perhaps, two sisters may be addressed as the

(*Continued on page* 100)

BY APPOINTMENT
TO THEIR MAJESTIES
THE KING & QUEEN

CRICHTON BROS.

OF LONDON

Makers of the Finest

Silver Tea and Coffee Services

¶ A large number of Old English Tea Services made in London in the time of the Georges may be seen at the New York and Chicago Galleries.

¶ The modern reproductions are copies of the choicest Old Services which the Firm has possessed.

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Poinciana Cerate

improves a poor complexion
—preserves a good complexion
—nourishes the skin tissues
—prevents and immediately relieves the effects of wind and sunburn
—will not irritate or injure the most delicate skin
—will not cause a growth of hair
—will not become rancid in any climate

A sample will be sent on request to those who wish to test the efficacy of Poinciana Cerate

Tubes, 25c.
Jars, 50c., $1.25 and $2.50

At really high-class toilet goods counters—or sent postpaid by

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Lake Placid in the Adirondacks, Palm Beach, Fla., and White Sulphur Springs, W. Va.

Use the Face Powder

awarded highest honors by the International Expositions in Paris, Ghent, Turin, Bruxelles, Barcelona and other Fashion centers.

EAU GORLIER

(PRONOUNCED O-GORL-YEA)

FACE POWDER has been famous abroad for over 50 years, and is now being introduced to America. It can be bought at all good Department Stores and Druggists.

Price 75c a box.

Miniature box of Eau Gorlier Face Powder, Eau Gorlier Emollient Water and Eau Gorlier Complexion Soap will be mailed you by our New York office on receipt of 12c in stamps. Write today.

HY. J. ROUSSEL, Inc.

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The Grace and Charm

of the MODERN DANCES
are symbolized in

Jack's Modern Evening Slippers

Graceful, charming and exceedingly comfortable—they enhance the evening's enjoyment.

At either of our establishments will be found fashion's newest ideas in comfortable and serviceable footwear.

Catalog H will be sent to out-of-town customers upon request.



Style No. 8220—Black Satin Evening Slipper with satin beaded bow to match. Louis XV Heel.....$5.00
Also in a range of colors and gold.
Style No. 8231—Patent Leather, as above, without bow.....$5.00
Rhinestone Bow-Knots, $2.00 per pair.

Jack's **Shoe Shop**

495 Sixth Ave., N. Y. Bet. 29th and 30th Sts.
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TELEPHONE GREELEY 19

Address All Mail Orders to 11 West 34th St., New York.

A PRACTICAL AND USEFUL GIFT

Rite Auto Vanity Case

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The famous Rite "Auto" self-feeding Puff, in a pretty compact white case, Practical and Convenient.

We couldn't improve the Puff so we improved the case.



Rite "Auto" Vanity Case with reducing mirror. ½ actual size.

A—Rite "Auto" Vanity Case open.
B—Rite "Auto" Vanity Case closed.
C—Rite "Auto" Powder Puff open for filling.

For sale in toilet goods Dept. of leading Dept. and Drug stores everywhere. If your dealer cannot supply you send 50c to Dept. A.

RITE SPECIALTY CO.
35 West 36th Street
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Crêpes in High Favor



EARLY winter fashions bring no radical changes, either in styles or materials. Close, clinging draperies continue, with marked preference for the various Crêpes.

A number of very beautiful Crêpes, in different effects, are to be found among the large assortment of

CHENEY SILKS

sold by the better stores. One of the most striking is Crinkly Crêpe—a beautiful silk with a crinkled finish. Another is Crêpe Berber—a new Crêpe that simulates a pongee. Of course, Crêpes de Chine are among them in their full beauty and variety of color.

But whatever silks you need can be fully satisfied by Cheney Silks.

Cheney Silks are of superior quality, and include practically every kind of goods made of silk—whether for dresses, millinery, decoration or upholstery, the haberdasher or manufacturer, man or woman. Ask for them by name.

CHENEY BROTHERS

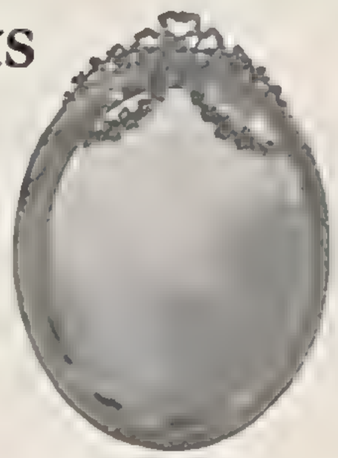
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4th Avenue and 18th Street, New York

Welcome Gifts for $5



14 inches high.



Here is a charming Colonial glass lamp with pendant crystals for $5. And a mirror (16 x 12) with beveled glass and artistic gilt frame for $5.

Save time and trouble by selecting your gifts here, where tables are conveniently arranged with each article on them of equal value. There is one for $2.50 souvenirs, and others for $5, $7.50 and $10 gifts.

If you cannot make the selection in person write to us and we will be glad to help you choose a suitable present.

OVINGTON BROTHERS CO.

Established 70 Years Ago

314 Fifth Avenue New York

The TECHNIQUE *of* BALL GIVING

(*Continued from page* 98)

"Misses Brown." If possible, all the filling in and addressing of invitations should be done in one handwriting and with an individual style. The sealing and stamping of the invitations should be above reproach, and it is smarter to have the invitations delivered by hand than through the mails, though the telephone has somewhat superseded such formality.

DETAILS OF ARRANGEMENT

While the invitations are being prepared, the orchestra should be engaged, as the really popular musicians are booked far ahead. Where a good chef is part of the household, wholesale orders, with the exception of ices and bonbons, are not given to caterers. It is always considered necessary, however, to order from a caterer a complete service of glass, china, and plate, as the service which belongs to the household should be carefully put away as being too valuable to risk among so many people. There are several caterers who have been butlers in their day, and who understand their profession so thoroughly as to have the plate in such good taste that a guest does not think of it as being provided for the occasion. Such caterers also have numbers of attendants who are near enough of a size to step into any household livery and seem part of the regular staff of servants. The smart hostess has a number of extra liveries made in which to dress extra servants. Footmen employed for special occasions are paid from five to ten dollars a night with an additional sum if required to powder their hair. It is usual for the hostess's own butler to stand in the hall and announce the guests. He is a protection against intruders because he usually knows the faces of the intended guests, and tactfully turns away any undesirable person. The more well-trained footmen there are about a place, the smarter the general appearance.

Punch and champagne may be served during the dances, in the dining-room or in the hall adjoining the ballroom, but the old-fashioned way of having trays passed by servants is obsolete. It interferes with the dancers, and is a menace to the women's frocks.

The good or bad taste of the hostess is immediately evident in the choice and arrangement of decorations. As a rule, palms arranged so as to soften the severity of the empty room are all that is necessary. Large vases of roses are lovely—a floral debauch is to be guarded against.

The problem of seating the guests is a serious one, for the beauty of a room must not be spoiled by too many chairs. Neither must a too strict adherence to furniture of a certain period lead a hostess into ludicrous mistakes, as in the case of a hostess whose "early Something" decorations called for quaint, stone seats. She can not understand why some of her guests go limping past her now with a stare, instead of the friendly look of yore. The night was cold and so were the seats!

Plenty of space must be devoted to cloak-rooms; there must be a generous number of maids in attendance, and responsible men must be secured to call the carriages.

WEEK-ENDS *in* ENGLAND

(*Continued from page* 94)

waiting for an introduction, though I do not, indeed, remember that any were offered, drew me beside her into the cheerful circle of the tea-table, and pressed upon me toasted muffins, crisp tea-cakes, sandwiches, and plum cake that was all plums.

It seems that our hostess had taken this old place and had adapted it for a week-end cottage, a fad much affected at present, and was amusing herself in fitting it out in the style of its period.

We made our adieux to our hostess, bundled into the motor, and through darkness, were whirled to the home which we had left in the morning at ten, having motored something in the neighborhood of a hundred and twenty miles, principally, so far as my friends were concerned, for the privilege of playing a round of golf on a couple of widely separated links.

OFF TO DINNER—WHERE?

"The motor will be around at eight," we were told, as we parted to dress for dinner. I got into a dinner dress and wraps, and came down into the hall where Beatrice finally rushed in and swept us into the limousine, remarking that if we were late for dinner, Sir Edward—"being so old-fashioned, you know"—would be in a horrible rage all the evening. It was then that I became acquainted with the fact that we were dining with neighbors ten miles distant, quite informally, though it meant a dozen people.

I was welcomed warmly by my fourth host and hostess of one day. Said the latter, "Here is your dinner partner; and your name, my dear?" Pleased to have this much personality demanded of me, I gave it gladly, but did not catch that of my dinner companion. He was, however, a jolly boy, "And names do not matter, anyhow, do they?" he said airily. Some old, English folk-dances, well given by a couple of young women, and some songs, passed the evening; bridge, for a wonder, was voted down. At eleven, the motor cars were announced, and each was supposed to find his or her way into whichever machine was going in his or her direction.

"Oh, you will be wanting a train in the morning," exclaimed Beatrice, with a sudden effort of memory, as we nibbled at some biscuits and wine which had been set out for us in the hall before going up stairs. "Arthur will look it up in 'Bradshaw'."

Of trains, there were two. One was at eight-thirty, the other at nine-thirty, and Beatrice decided on the latter.

MY DEPARTURE

After breakfast my box and bag were brought down after being packed by the maid, to whom I gave a half a crown, for the heavy tipping one hears so much about is not practised by those who know. Nor was it necessary to tip the other servants, as they had done nothing for me of a personal nature.

"Now," said Beatrice, as, after saying good-by to Arthur (the others being invisible), the motor whirled us stationward, "I think I shall have time to arrange that guild meeting on our way."

This was undoubtedly the first premeditated action of Beatrice during my stay, and the real reason for my taking the nine-thirty train.

I gave the chauffeur a tip of five shillings, for I thought he really deserved it. I never was able to discover when and how he ate his meals.

"You must really come again, soon," said Beatrice, warmly, as she stowed me away in my compartment and thoughtfully bought me a bundle of magazines and papers and some fruit to while away the journey. "It has been so awfully jolly, having you all to ourselves!"

BLANCHE MCMANUS.

STAGES *in the* HISTORY *of a* WORLD-FAMED BRITISH HOTEL

1828 – 1914

1828 Built in 1828—the old Adelphi Hotel was considered—as indeed it has proved to be—a most valuable addition to the City which plays so prominent a part in trans-Atlantic Travel. The Hotel immediately justified its existence and became the favourite stopping place of visitors passing through Liverpool to and from the States. It was here that Charles Dickens stayed in 1842 en route for his American Tour—referring to the hotel service (in "American Notes") as being "undeniably perfect." By the year



1828—1876.

1876 the Hotel had become almost as well-known on the west as on the east side of the Atlantic. Guests of the highest standing and of all nationalities were entertained within its walls, and to meet the needs of an ever-widening clientele it became necessary to enlarge and, in fact, rebuild the Hotel, which was accomplished in 1876.

"Undeniably perfect" in every section of its service had now become the settled policy of the Management, with the result that within a comparatively few years a **still further extension** became imperative. This was duly undertaken and



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Elegantly decorated and sumptuously furnished will be completed and formally opened for the reception of visitors at the beginning of

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1914—A Palace for an Hotel.

An elaborate Brochure entitled "The History of a Great Enterprise," giving full details of the Midland Adelphi and other Hotels under the direction of the Midland Railway Company, will be forwarded to prospective patrons free on application to the offices of "The Spur Travel Bureau," 569 Fifth Avenue, New York.

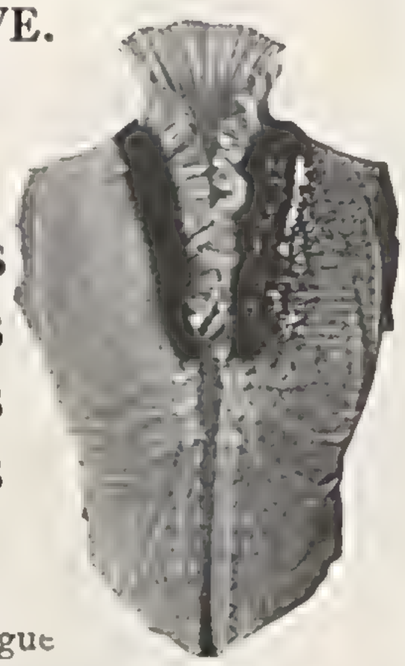
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Cherult wrap—fur trimmed. Velvet cuffs, self covered buttons. In Green, Red, Purple, Taupe, Brown and Black, with contrasting lining of peau de cygne. Price, $39.75.

Coat of heavy tweed mixture, suitable for motoring or street wear. Full length, with wide belt, and large patch pockets. Price, $17.95.

THE BUSINESS *of* BEAUTY

How the Modern Eve Obeys the World-Old Instinct to Make Herself Beautiful in the Eyes of Other Women—and Men

IT is instinctive in womankind not to rest content with the handiwork of nature, no matter whether she be a Fiji-Islander or an exotic French mondaine. The art of "make-up" is as old as history, and museums supply us with proofs upon which to base our contention.

To simulate nature takes the sophistication of an artist. To make up artistically, to emphasize one's good points, and to tone down one's bad points, is nothing short of the finest art in retouching. Nature must not be changed so much as to become false, but should be retouched with all the skill and knowledge gained by the study of one's own physiognomy and the advice of an expert.

Madame should know that color applied high on the cheeks and in toward the nose, makes youthful the face, while the opposite procedure makes it heavy, and ages it. She should know that the shade of powder most effective for the street is not the best powder for evening. In fact, makeup for daylight and makeup for evening differ greatly. Much greater are the possibilities when she is to be exposed to the flattery of soft lights, or even to the most brilliant ones, for they are less revealing than the cold, uncompromising rays of day. For that reason, the greatest skill is needed when applying delicate retouchings before the final powdering for the street.

TO FACE DAYLIGHT

When preparing for the street, it is always best to contemplate oneself by the rays of a strong north light. First of all, the face and neck are prepared by going over the entire surface lightly with a good cold cream, a cleansing cream, gently worked in, and, after a moment or two, wiped off with soft linen or, even better, with sanitary tissue sheets made for the purpose. The face is thus quite clean to start with and is ready for the rouge and powder. When in a hurry the whole retouching process need not take over ten or fifteen minutes, but makeup time affords an excellent opportunity to attend to all those little matters of hygiene that keep the skin healthy and clean. A skin food should be patted in, followed by an astringent lotion of reliable quality, as a guard against enlarged pores, and finally, that most excellent of tonics, a gentle ice rub, should be given to start the circulation. This is the usual procedure of a well-known beauty specialist.

THE BLUSH OF ART

After the face has been well cold-creamed, it is ready for the finishing touches. The first is the liquid rouge. This is applied over the cheek bone. If the face is markedly thin it is worked outward to give width. Should the face already have breadth, the color is put on nearer the nose. A light rouge is always used for day-time. The greatest care must be taken to blend the edges, for the success of a good makeup rests more upon the care in blending than upon anything else. Rouge may, of course, be put elsewhere. Much depends upon the type of the face. If there is much color in the cheeks, a wide roofing over the eyes (the flesh between eyelids and eyebrows) is never allowed to stand out in a staring contrast of several degrees to the color below. When the rouge is blended in the cheeks, a little is carried up to soften this roofing. The chin, generally ignored, may also be lightly touched if need be. As a rule, every chin is improved by a slight, a very slight, touch, but this is best applied with a dry rouge after using the liquid white finish. However, if there is to be no color to speak of in the cheeks, just a faint glow, the chin must not be rouged. A receding chin is brought out by a touch of color. A too white chin goes back into a white neck, and so it seems to fade and cease to exist. A pointed chin is best rouged outward, with a fading toward the center.

THE LIQUID FINISH

After the rouge comes a liquid white finish through which the rouge glows faintly. It is never just any liquid finish, for it must have the individual's skin tone just as the dry powder has. The liquid should be spread on with a bit of absorbent cotton over the entire face, up behind the ears, and also over the neck. For day-time use, a tinted white, pale cream, or cream, is best. Few skins can stand the dead white; they acquire an artificial look. The paler, less vivid tints are the day-time ones, and those of a rosier hue are generally used under artificial light.

After the finishing liquid has been applied, the hollows under the eyes, if there be any, are retouched. This can now be done so as to be absolutely invisible for strong daylight inspection at less than three feet. To do away with hollows under the eyes, a stick of light, flesh-colored grease paint is used. It is worked in smoothly—and avaunt the hollows! In the evening this preparation would be certain of escaping detection.

BRILLIANT EYES AND ROSY LIPS

The next step is to accent the eyes and mouth. For the street, it is rather best only to pencil carefully the brows, and perhaps darken the lashes. One may go further, but with infinite care. A brown and a black cosmetic may be mixed on a tiny palette and applied with a very steady touch in a very narrow line to accent the line of the eyelashes on both lids. Raise the upper lid out of the way when drawing the line on the lower lid, and in doing the upper lid, draw it down and hold it to the cheek, pressing on the lashes. Then take the little finger and blend. Immediately the eye appears enlarged and the lashes thickened. Brown and black blended are the two colors generally used—more brown and less black for blonds, but never all black. To draw the line, a tiny, flat, bristle brush is best, as bristles are firmer than camel's hair.

If the eyebrows are thick, they are shaped; if thin, penciled. Eyebrows growing together over the nose or near together, are not attractive in a feminine face, as they are too masculine in suggestion. Any good beauty specialist can shape straggly eyebrows by pulling the hairs with tweezers. This, of course, has to be kept up. But though decidedly uncomfortable, it is quite an ordinary thing with many women, and the results amply justify the trouble. For evening, one can reduce a heavy eyebrow to a delicate line by simply smoothing down the excess hairs with a small, pointed piece of soap, and then covering them with a light, flesh-colored grease paint. The extra hairs are thus made practically invisible, and the brows shaped to suit. In penciling eyebrows, except for the swarthiest brunette, a black pencil is never used. Browns are best, and may be had in varying shades. The last touch is pinching

(*Continued on page* 104)

The Final Touch



Whenever you want your skin to look its loveliest—when you want it to gleam and radiate good health, make your finishing touch an application of Pond's Vanishing Cream. It softens any dry, roughened places, it refines the texture and keeps the skin feeling cool and fresh instead of dry and tight.

Then apply just a dainty touch of powder and you will have that *natural,* smooth, transparent complexion, *which glows from within,* and which is the envy of every woman. There is no better base for powder than Pond's Vanishing Cream.



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Select your Fall and Spring dresses from Bontex Wash Fabrics. You will find that your wardrobe has a style and smartness greater than you have ever before obtained.

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Have you seen our new
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We have just created this new model of Pointed Toe Elegance, to ensemble with our famous Short Vamp and Graceful High Arch Effect, the Tapering Pointed Toe, which has become so extremely popular this Fall Season.



Our new S M B Model $6.00

This Perfect Fitting, Arch Supporting boot last makes an unusually smart and refined boot for walking habit or Dress wear.

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A booklet worth while having mailed for the asking.

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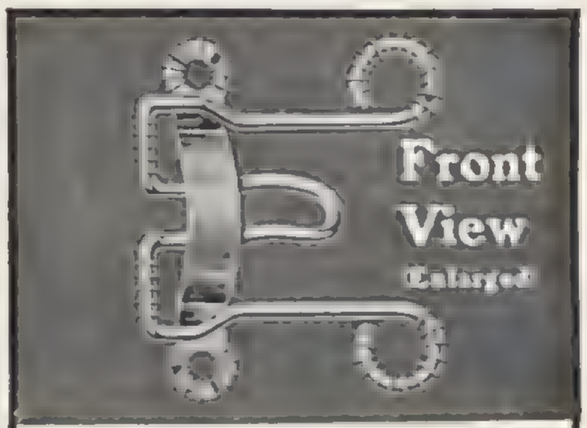
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The slight bend of the eye holds it away from the fabric and prevents its being punched and torn.

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A perfect gown demands a perfect fastening. Prevailing fashions dictate that the lap must be flat—a requirement met by the hook and eye that's flat. They make the lap look like a sewed seam.

Doric
Hooks and Eyes

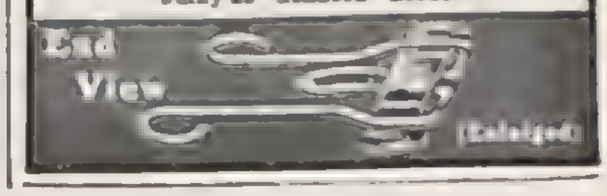
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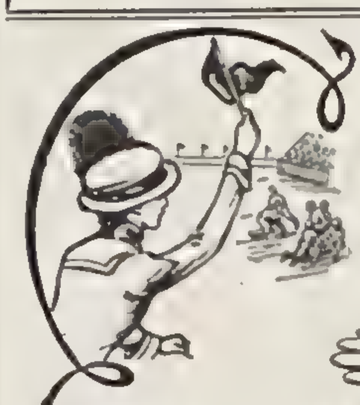
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Juliet Gloves are made in wrist and elbow lengths. $3 and $4 respectively. A $1 jar of Paste free with each pair. Sent postpaid.

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Gentle Tapping Removes Wrinkles

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This process is practised exclusively at Mrs. Adair's Salons in New York, London and Paris, and has won universal endorsement among those who are particularly careful of their skin.
Instead of the steaming process, which robs the skin of its natural oils and enlarges the pores, or the vigorous massage which stretches the tissues and muscles and leaves them flabby and enlarged, the skin is gently patted, tapped and strapped by this original method.
The result is better blood circulation and an enlarging of the muscles or tissues *only where necessary*, thereby filling in all hollows and eradicating all lines and wrinkles.
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All of the Ganesh Preparations used at the Salon are offered for use at home. They will be mailed, securely packed, upon receipt of price.

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GANESH STRAPPING MUSCLE OIL, $5, $2.50, $1. This oil is used in the Ganesh Strapping Muscle Treatment, and is the nearest to the natural oil of the skin ever produced; a wonderful tissue builder.

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GANESH EASTERN DIABLE SKIN TONIC, $5, $2, 75c, splendid skin tonic; tones and strengthens; enables skin to withstand hot rooms, cold winds and sun exposure; good for puffiness under the eyes.

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GANESH BEAUTY BOXES, $35, $25, $5, for the tourist or for use in the boudoir at home; contain many GANESH Preparations; compact, safe and handy.

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THE TEA-TABLE FORUM

(*Continued from page* 52)

There are any number of circles—Bohemian circles, largely—where one can hear divorce and free-love and eugenics threshed out. There are any number of men's clubs—in which not so much as the positions of the furniture have been disturbed in fifty years—where bridge is the chief topic of conversation. There are any number of stealthy, smoke-hung caravansaries where one may tango into insensibility, but where may they all be had in one, at their best—save about the tea-table?

THINGS AS THEY ARE

Tea-time has the courage to take the age as it finds it. It dissects it, analyzes it, yet thrills with the mere life of it. It accepts with equal zest its foibles and its glories, and does not select, and choose, and cavil. With the courage of youth it opens its heart to anything new, and burns the incense of tea-leaves to the most advanced gods. It is the whole age in miniature—this day of ours reduced to a cameo, and wrought with loveliness. If one likes it not, that is no indication of inherent shortcomings in the institution; it but means that one is out of harmony with the times—not the times as they are dreamed of, but as they are.

SANDWICH WIT

Some one who seeks to disparage modern novels brands them as "merely the written talk of our tea-tables." Unfashionable though it is to admit it, modern novels have their excellencies, and as for their blemishes—why, one must allow for faults of reporting. Reporting is not yet an exact science, as everyone who has been divorced, or investigated, or robbed, or near-murdered, will assure you. Turning to the English tea-table, which is far more firmly entrenched than is its imitator in this country, one beholds a veritable array of literary talent. Shaw, Galsworthy, Masefield, Symons, Wells, Conrad, Barker—can we match them elsewhere on the score of modernity of vision?

It is the influence of the tea-table, untrammeled and universal, which is made manifest in their utterances—simply that. Possibly none of these gentlemen are personally addicted to tea (although they probably are); but that makes no difference. Tea-time is around them in the apogee of its triumph, its fingers on the pulse of the hour. Thoughts and points of view are caught up in its eager hour and fresh life is breathed into them. Then they are disseminated as harbingers of progress and crystallized into literature by the keenly attuned minds of those who make writing their business.

THE DULLARD SCOFFERS

There are some men who still scoff at tea. Of course, they know nothing about it, but for some reason they feel it to be a manly duty incumbent upon them to scoff. They are like the men who jeer at morality without ever having essayed goodness—for the most part, hard-working business men, who spend their luncheon-hour discussing the tariff and communing with iced drinks. They simply do not inform themselves about tea. If they did, they would discover that those same iced drinks, most cunningly concocted, may be tasted at the very table upon which tea is served. Then their foolish antipathy would depart, for tea-time is like life in that what is sought therein is more than likely found.

The tea-table is like life, also, in that it is up to date, that it is variable, and that, be its drawbacks what they may, it is still delightful. It—and only it—will listen to a new thought upon its own terms.

THE BUSINESS *of* BEAUTY

(*Continued from page* 102)

the eyelashes between the fingers with a black cosmetic, or applying mascaro mixed with cold cream. For the eyelashes, dark browns or black may be used if the brows are very dark. At night, a certain effective brilliancy is gained by touching, with a speck of lip-salve, the very apex of the bead of flesh in the inner corner of the eye.

And now, last of all, comes the mouth. And it is here that makeup is most often too apparent. Those who wish an obviously artificial appearance accent this particular feature, but for those who do not, this advice is given. A lip-stick is never advisable. It is an easy means, but the effect can not be the best. The mouth appears thick and smudgy, for careful drawing is impossible, and the color is apt to be too thick and heavy. Frequently women use too dark a tone, instead of a very light, delicate tint. The lines are best drawn with a fine camel's-hair brush. The outline edge must be a clean, clear line, but from the edge one smudges inward toward the inner edges of the lips.

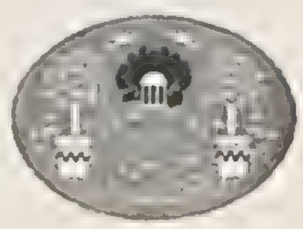
To shape the lips, a "V" is drawn in the middle of the upper lip, and from there the lines are continued outward toward the corners. It is a mistake to try to elevate, to any perceptible extent, the corners of a naturally drooping mouth. The under lip line is drawn from the middle at the desired depth and continued outward to end inside the corners of the upper lip. That is to say, the under lip is narrower than the upper.

The final finishing of the face is a dusting with an individual powder; the shade has less color for street and more for evening, though roseate effects are not smart at present. To get a pearly, exquisitely transparent effect, there is that new violet powder for evening use only.

A GENERAL RULE

Set rules for individual makeup are, of course, impossible in detail without having the subject for contemplation. One rule, however, is not amiss, and that is—success depends upon too little rather than too much. There is a man in New York who is an authority upon every phase of makeup. Most actresses have been to him in their professional capacity, and also many women in private life, for he can tell one how to retouch to the best advantage for beauty's sake, as well as how to makeup professionally for assumed rôles.

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100 of the finest, full-bodied, fragrant, hand-made Turkish cigarettes, with monogram [select style below by number] choice of plain tip, gold, silver, straw or cork, and packed in a beautiful, imported aluminum paper-lined, padded gift box, $3.



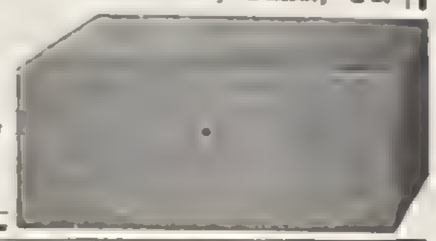
Or you can have 200 cigarettes in an Old English Oak Humidor for $5. At any store in the country this Humidor alone would cost $3. This special Christmas offer includes the 200 monogramed cigarettes—and sent postpaid, and the Humidor is good for many a hundred cigarettes afterward.

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WHAT THEY READ

Woe to the Literary Specialist Who Creates an Atmosphere and a Geography So Limited That Once Outside Them His Pen Treats of a Strange Land!

THIS is the age of specialization, not only in matters of business, but in matters literary, and more particularly in fiction. Anthony Trollope, in the last generation, was almost the earliest of our eminent novelists to create a special community as the setting for many stories. His Barchester is as real to most of his readers as any town charted in the maps of matter-of-fact geographers. Thackeray and Dickens and the other Victorians did not find it necessary to create a peculiar fictional setting for their stories. Mayfair was Thackeray's favorite region, and Dickens loved and knew many parts of London. Meredith's country gentlemen and their humbler neighbors might have been of almost any English county. It remained for Thomas Hardy to give us the fictional geography of Wessex, and Mr. Phillpotts has been his faithful imitator in creating a Dartmoor of romance, while later still we have the "Five Towns" of a new realist.

To create an atmosphere, a geography, a topography for a piece of fiction is itself no mean feat of the creative imagination, but the tale should always be greater than its setting. It is the temptation of the inferior artist to over-accentuate local color and fictional geography. Even so great a man as Balzac now and then committed this sin, and he often fell into almost unpardonable tedium by reason of his painfully elaborated details designed to give his readers an impression of intimate acquaintance with the past and present of his characters and their families. Trollope never overdoes his local color or his topographic details in the Barchester novels, yet Barchester lives for all who read those masterpieces of quiet fiction. Hardy's countryside is a living reality, but it does not make us forget the living inhabitants of that fictional land. Mr. Phillpotts's local geography is often a bit overdone.

Perhaps it is this author's insistence upon the Dartmoor topography that has at length driven him to fresh fields and pastures new. His Dartmoor books, in spite of their steady improvement, can hardly have acquired a wide popularity, and one may suspect that his publishers have urged him to turn to other subjects. No doubt his long apprenticeship to fiction will help him in his new field, and it is interesting to note that he resists, in the first novel after his leave-taking of Dartmoor, the temptation to emphasize local color. Certainly the first of the new series is inferior to most of the old, but one may hazard the guess that he will find his new public larger than his old. It is a rare man that can do two things well. Those intimate with the humbler walks of theatrical life tell us that the man or woman who can do some little "turn" to perfection is apt to be utterly lost when attempting anything else. The creative gift is the rarest in any walk of life, and many of us when suddenly called upon to face any sort of unfamiliar duty or situation, however simple, lamentably fail. This inability to depart from the beaten track of daily treading is more marked in Europeans of the humbler sort than in Americans. We are relatively a resourceful people, though our resourcefulness thus far has been employed rather in the mechanic arts than in the fine arts.

It is a perilous adventure for a novelist to create for himself a land of his own, where he habitually dwells with the children of his imagination, for he is apt to feel like an exile when he ventures outside that realm. Trollope made excursions far afield from Barchester, even as far as Australia, though one must confess that "Harry Heathcote of Gangoil" is hardly one of his best stories. He is at home in Ireland, however, and his unfinished "Land Leaguers" has the vigor of his most successful stories. Arnold Bennett has been wise enough to desert his "Five Towns" now and again and disport himself in other places. Miss Sidgwick, whose brilliant novels are delighting us all by their freshness, dwells, as she will, on either side of the Channel, and seems equally at home in France and in England. Pierre de Coulevain does the like, but her contrasted nationalities and her pitiless detail begin to pall upon a good many readers. It is a remarkable feat for a Frenchwoman to treat of English folk and English social types. Even George Sand made a most ridiculous Englishman in the Platonic lover of Indiana, and the Englishman and his daughter in Mérimée's *"Colomba,"* narrowly escape being caricatures. Hector Malot's charming *"Sans Famille"* falls into melodramatic untruth when he transfers the scene to London. Of course, Mr. Bernard Shaw would evade criticism as to the absurd unreality of the American scenes in "Blanco Posnet," by saying with a cheerful grin, that absurd unreality was exactly what he aimed at in that piece of audacity.

WITH THE NOVELISTS

THE JOY OF YOUTH, by EDEN PHILLPOTTS, is his first novel since he took leave of Dartmoor in his "Widecombe Fair." In this new story he has

(*Continued on page* 108)

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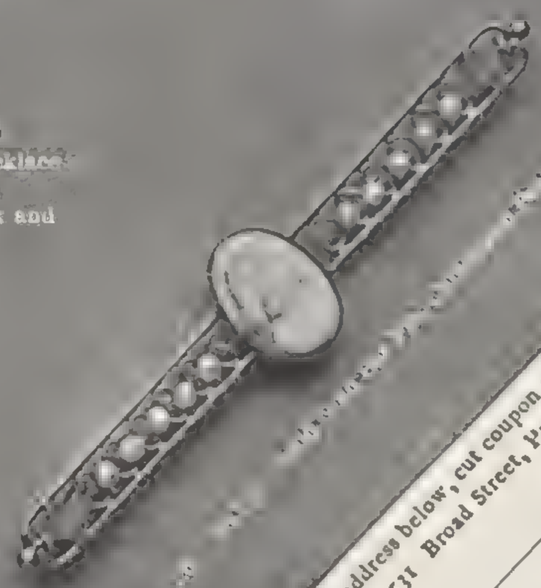




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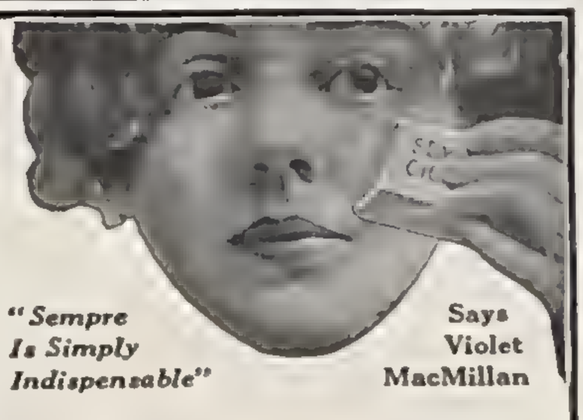
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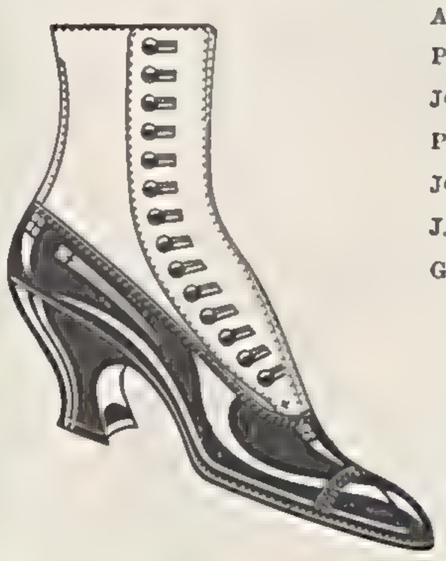
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WHAT THEY READ

(*Continued from page* 106)

turned his face resolutely away from all the things that have hitherto interested him, and undertaken to deal, not with peasants and elemental folk of the simpler sort, but with artists and country gentlefolk. There is a good deal of modern paganism in the new story, but the conventions are respected. Those who know Mr. Phillpotts's Dartmoor novels will probably feel that his dialogue in "The Joy of Youth" lacks somewhat the stamp of reality so distinctive of his earlier work, but it is fair to say that had this story appeared as that of an unknown author, it would have attracted very considerable attention and interest. At the same time, few readers will think it quite worthy to rank alongside his best tales of peasant life, and it may be doubted whether he can reasonably hope to attain in the realm of general fiction the sort of eminence which he reached in his earlier chosen field. He will remain for his old admirers as a sort of lesser Thomas Hardy, but he may reach an entirely new set of readers, and perhaps a wider circle in his less specialized style. (Boston: Little, Brown & Co., $1.30 net.)

SUCCESSION, A COMEDY OF THE GENERATIONS, by ETHEL SIDGWICK, continues the author's brilliant novel entitled "Promise," and, like that remarkable book, is a study in contrasted temperaments, with the boy violinist, Antoine Edgell as central figure. Unmusical folk, and those who demand a story rather than a psychological study, will find this extremely long novel somewhat dull. Those, however, who take joy in the society of artists and amateurs, and who have an appreciation of delicate discriminations, will accept Miss Sidgwick's nearly 650 pages with joy and gratitude.

Nearly everybody in the book is concerned with music, though there are a few medical specialists, and some domestic servants, all aptly done, while Antoine's practical elder brother and his bridge-building father also appear. The boy himself, who is shown to us in his precocious sixteenth year, will deeply interest those who have a sympathetic eye for the musical prodigy, a creature of temperament and also something more. As usual, Miss Sidgwick is not content with characters of any single nationality, and this time she has shown us not only Frenchmen and Englishmen, but also Germans, Poles, and Spaniards. The scenes in Germany, indeed, are singularly charming. Most of the action, if such it may be called, goes on, however, in Paris, and the first triumph of the young violinist takes place in that city. This is a moving incident done with high success. The curious relations existing between three generations of a gifted family are deftly and beautifully set forth in chapter after chapter of this remarkable book. Sometimes the scene is in the home of the distinguished composer, Antoine's grandfather; sometimes it is in the student resorts of the Latin Quarter; sometimes it is in the house of the famous specialist who tyrannically watches over the life of the musical geniuses confided to his care. The dialogue is amazingly varied to suit the curious company brought together in this society of musicians and their friends. Perhaps Miss Sidgwick would have us understand that she sympathizes with the strong common sense of this young prodigy's English father, when she shows him carrying off the boy for two years from the professional scenes where his temperament is rapidly wearing out his slender body. It is hard to believe that the author does not mean to return to Antoine in a future novel, and show us her boy-violinist in maturity. (Boston: Small, Maynard & Co., $1.50 net; by mail, $1.65.)

MOTHERING ON PERILOUS, by LUCY FURMAN, reads like a transcript from actual experience. It is a story of a woman's attempt to teach and tend a group of youthful feudists in the Kentucky hill country. She tells her tale in the form of a diary, but the form should not repel the reader, for the author really has something to say. Her boys at the "settlement" school are wild barbarians, thirsting for battle, and convinced that a man is not a man until he has committed homicide. The book is the story of the teacher's struggle, of her seemingly hopeless task, her discouragements, her valorous determination to substitute higher ideals of heroism in the minds of her pupils than that of the murderous and revengeful feudist, and her final triumph. As a contribution to the elucidation of American local color and custom, the book has unique interest. It would have been better rather than worse, however, had the author excluded from her story the element of purely personal sentiment. The illustrations by Mary Lane McMillan and F. R. Gruger have considerable charm and interest. (New York: The Macmillan Company, $1.50 net.)

ANNE, ACTRESS, by JULIET G. SANGER, which purports to have been written by a "former actress," more than suggests the probable collaboration of a practised writer and a person familiarly acquainted with the stage and with managerial habits and eccentricities. Of course, it is possible that a "former actress" may have the kind of workmanlike, but hardly distinguished prose style which characterizes this book, and it is not impossible that such a person should have caught the kind of gift for dramatic presentation that gives the story its special interest, for special interest the story has. On the whole, however, the theory of collaboration above suggested probably accounts for the merits as for the defects of a book that will interest a good many readers by its realistic pictures of what goes on behind the scenes, and its decidedly sensational plot and incidents. The story is well above the average of recent sensational fiction, and in spite of its strong high lights, and the prevailing odor of grease-paint, its tone is wholesome, rather than the reverse. (New York: Frederick A. Stokes Company, $1.25 net.)

THE BROKEN HALO, by FLORENCE L. BARCLAY, author of "The Rosary," despite its tone of pietism, its touch of sentimentality, and its mid-Victorian air, has both humor and interest, without any hint of the kind of thing that alarms the circulating libraries. The young hero is really well done, while the Abigail of the story is typical of a race that has long held a place in English fiction. As to the White Lady, she suggests the sentimentality of the mid-nineteenth century rather than the hard practicality of our present decade. (New York: G. P. Putnam's Sons, $1.35 net.)

THE QUEST OF THE FISH-DOG SKIN, by JAMES WILLARD SCHULTZ (Ap-i-kun-i), undertakes, after the fashion of the author's earlier books, to give a lively impression of American Indian life in the form of fiction. The author is a "squaw-man," long familiar with the people of his wife, and gifted with a sufficient power of narration and more than common powers of observation. This story deals with the search of a group of Blackfeet Indians for a seal of the far Northwest, the "Fish-Dog Skin" of the author's title. George Varian's illustrations lack somewhat the realism of the author's text, but they are well drawn and agreeably composed. (Boston: Houghton Mifflin Company, $1.25 net.)

FASHIONS AND CORSETS



FADS and fancies should have no place in corset construction. "Fashions" in the shape of women's bodies are grotesque, absurd and often injurious to health; neither do women look well if their bodies are thrown out of poise, the normal functions interfered with and their muscular activities restricted.

There is only one correct basis for corset construction—the perfect physiological type, and that is also the type that does not proclaim its presence by ugly lines that show beneath the dress. It is a daring thing at this particular time when High Art freakishness governs the illustrations supposed to represent the fashionable forms of women, to present reproductions of corsets by actual photographs on living models, unchanged in outline, proportion and poise. But it is my faith that serious minded women, whose ideal of physical beauty is the outgrowth of good taste and scientific knowledge, will appreciate and understand the desirability of a truthful representation of this very important subject.

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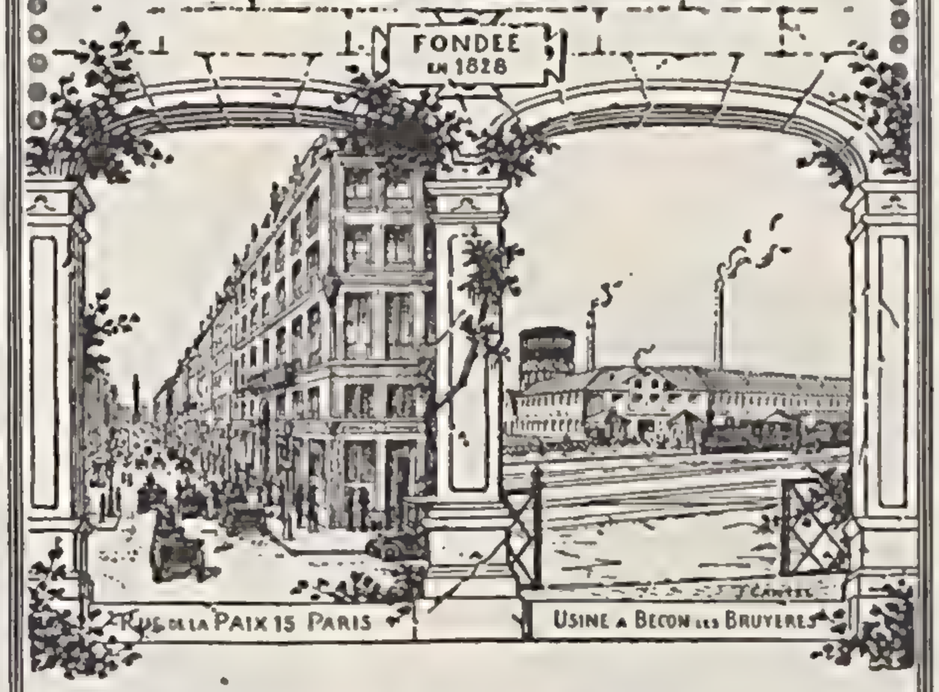
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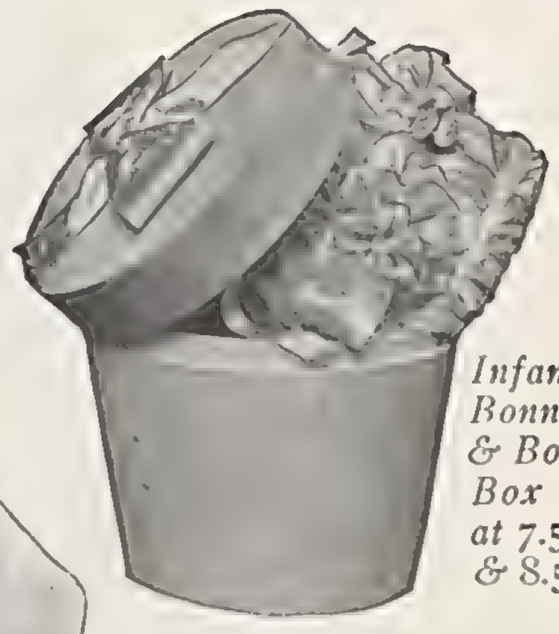
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The Bonnet is a copy of a French model. Of silk, edged with lace, dainty trim of rosebuds and ribbons, pink or baby blue. Sizes: 12 to 17. The Bonnet Box is hand-painted and ribbon-tied, lined with baby pink or baby blue silk, fitted with bonnet support.

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OF closely-woven reed, white enamelled—daintily trimmed with ribbons, any color, and point d'esprit lace.

¶ SAME MODEL, with casters instead of wheels, $27.50.

¶ LAYETTES to individual order—Estimates on request.

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MAIL ORDERS & MAIL INQUIRIES WELCOMED.

The YOUNGER GENERATION

Simple Yet Effective School and Party Garb Designed for the Very Little Girl



The problem of brightening the school suit is solved by the addition of a bit of plaid

THE sartorial burdens of children have been much lightened in the last decade, and the reform is still in progress. No one dreams nowadays of burdening a child with a waist-line. Silks, satins, and brocades are tabooed, except that soft, China silks or crêpe de Chine are sometimes used for afternoon frocks. Pictorial dress has likewise been abandoned. American mothers leave to English royalty the fashion of Scotch suits for their small boys, and the clothes of little Lord Fauntleroy exist in America only between the covers of Mrs. Burnett's book.

COMFORT AND GRACE

The dresses and coats sketched on this page and on page 112, shown by Hollander, are admirable examples of what is most comfortable and graceful in fashions for the younger generation. At the upper left of this page is shown a Chéruit suit for a schoolgirl. It is of dull green duvetyn, one of the most popular suit fabrics of the year.

The skirt is narrow, and although the lines are straight, it hangs from a large waist and has plenty of freedom at the knees and hips. The coat is a short, cutaway model with pocket, cuffs, and folded collar of Scotch plaid silk. The collar, by the way, is unusual. It is tucked across the stripes, and is high enough at the back to give a good line around the neck. The sash is of the silk, knotted in front. The green velvet hat has a soft crown which joins the brim under stiffened velvet bands and a bunch of velvet flowers.

The re-introduction of plaid trimmings is a delight to the schoolgirl, and every mother knows that a bit of plaid silk will solve her problem of giving gaiety to a youthful costume. It must be sparingly used, however, for a small figure is not able to carry a great deal of it well.

THE DELIGHT OF POCKETS

Nothing so much as pockets tickles the pride of a child and provides so innocent a bit of novelty. The pocketed frock shown at the lower left of this page, was conceived by a French designer of note who makes a specialty of children's frocks. The material is a dark blue linen which will be approved by American

(*Continued on page* 112)



To the delight of generous pockets is added that of a "bridle" trimming

Suspended from a knot of rosebuds is a little bag for the handkerchief

A velvet and fur coat is the nearest juvenile approach to sumptuousness

The China known since 1840 as

Haviland China

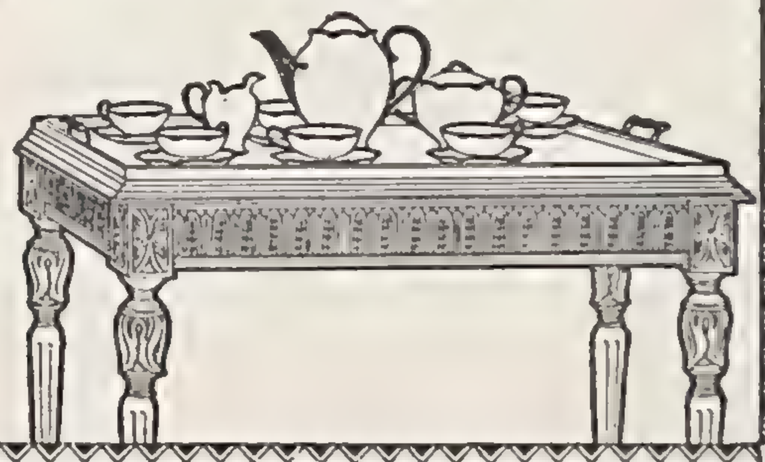
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FREE CATALOG illustrates the many clever styles. Get it and see how attractively you can dress children with no trouble to you, and an actual saving. This book shows our most popular models, ranging in price from 60c. to $7.50. *Write today.*

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did you ever dress and undress a doll and feel disappointed when you found the clothes sewed to the body? Yes, you know you were.

The SPENCER DOLL

has clothes that button and unbutton—fitted and made as yours are. Just think—drawers, waist, flannel and white skirt, the little dress—all hand-embroidered and lace trimmed. A dainty hat rests on a head of beautiful, curly hair. Real leather shoes, dear little stockings to match.

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Buttermilk and Roses
Buttermilk and Violets
Buttermilk and Glycerine
Buttermilk



Address Swift & Company Chicago, U. S. A.

The YOUNGER GENERATION

(*Continued from page* 110)

mothers who do not sponsor unwashable fabrics for children. The frock is hung from the shoulders by plaits set into a shallow yoke. The kimono sleeves are cut in such a way that they do not interfere with the free movement of the arms, in which feature it is superior to most of the kimono blouses worn by adults.

The neck is very prettily finished. The broad, Byronic collar of white linen tapers off into slender points. A bridle of heavy cord hangs from under the collar in front, and a second cord outlines the two big pockets that are slipped into the front width of the skirt at hip level.

AN OLD-TIME FROCK

The frock in the middle of the group at the bottom of page 110 is of flowered muslin, held in at the shoulders and high waist-line by a Victorian fichu of white mull, which gives an old-time air to the costume. The ends of the fichu are caught with bunches of small, pink satin roses. From the bunch at the right hangs a tiny muslin bag which matches the material of the gown. This is a charming frock for a little flower-bearer at a wedding.

The third figure of the group on page 110 shows a winter coat of silk *matelassé*, with a shaped panel of chiffon velvet introduced under each arm. The collar and cuffs are of velvet, edged with fur. Dark blue silk *matelassé* with a trimming of squirrel would be suitable materials for this coat. The high-crowned hat is made of a material to match the coat, and trimmed with a yellow-centered, purple pansy.

A YOKE TUNIC

The party frock shown at the top of this page develops many of the innovations recently introduced in grown-up clothes. The lace tunic falling from the yoke is a new trimming feature, as is the sash of colored satin ribbon which passes under the lace. The irregular yoke, which lifts in front to curve over the armholes, is also borrowed direct from adult gowning. The material of this frock is a white chiffon cloth, heavier than ordinary chiffon, and yet transparent. The net lace shows a lightly woven figure, and the flat sash, veiled by the tunic, is of Romney-blue ribbon.

The coat and leggings, which are shown in the second figure, are especially attractive, as well as practical. The oblong hood which hangs down the back is a novelty, and a most effective one. The shape of the shoulder yoke is unusually pleasing, and the turnover, Japanese collar of the material, edged with fur, is a unique device for dealing with the shoulder-line. Blue, brown, or dull green are good colors to choose for this coat, and duvetyn, *velours de laine*, soft corduroy, and velvet, the best fabrics. Inexpensive furs may be used as trimming for such a coat. Both ermine and sable are unsuitable.

The third frock shown on the page is also for school wear, and may be had in linen or light-weight serge. A choice must be made between blue and brown, as the variety of colors for children is far less than the variety of styles. This frock is buttoned straight up and down the front with large, satin buttons and bound buttonholes. A high waist-line is indicated, but not held in, by heavy smocking done in silk to match the fabric. The white muslin ruffles at the neck and elbows are detachable. Several sets must be available to keep them always fresh.



A tunic swung from the yoke instead of the waist-line is truly childish



From a novel, turnover yoke depends a novel, turned-up drapery



A school frock appropriates the frills of grown-up gowning

Mme Lyra CORSETS

and the

"French Droup"

Fashion decrees the "French Droup," which shows the figure lithe and willowy. Madame Lyra Corsets express to perfection these beautiful lines of the natural form, their flexibility yielding to the movement of the body, producing grace, ease and comfort, as well as the modish style. Would you reflect perfect lines, wear "just the right model of Madame Lyra Corsets for your individual figure."

I cannot too highly recommend and guarantee these exclusive models for "faultless fashion, fabric, finish and fit." I would suggest that you ask at any high grade corset department to see the Madame Lyra model designed for "you."



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A shoe made especially to strengthen the ankles. This shoe is endorsed and recommended by New York's leading physicians, as the best corrective of weak ankles.

Sizes 2½ to 6

Tan Russia and Black Kid	$2.00
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THEY BEAUTIFY AND PRESERVE THE LEATHER

Do not soil the clothing or grow sticky

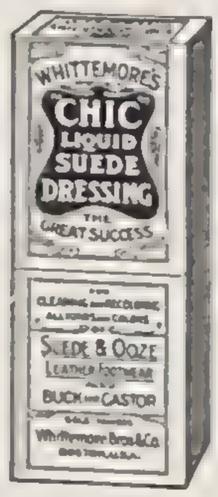


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Liquid Suede Dressings

For cleansing and recoloring all kinds and colors of suede and ooze leather footwear, also buck and castor. Put up in all colors. Also in powder form (all colors). No waiting for shoes to dry. No matting down of the nap. In sifting top cans.
We recommend for BLACK suede shoes the liquid; for ALL other colors the powders. Either kind 25c.



"Dandy"

Russet Combination. For Cleansing and Polishing Russet, Tan or Yellow Colored Boots and Shoes
A cleansing fluid and paste for polishing in each package. Large size 25 Cents.
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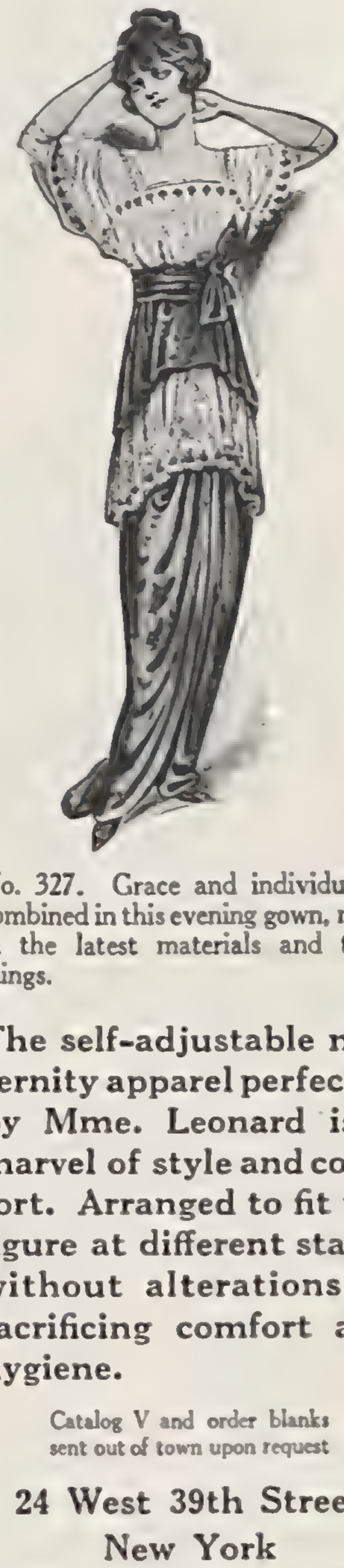
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EVERYTHING in Women's Apparel made in our own workrooms. Styles always the latest. Prices ⅓ to ½ lower than elsewhere.



No. 327. Grace and individuality combined in this evening gown, made in the latest materials and trimmings.

The self-adjustable maternity apparel perfected by Mme. Leonard is a marvel of style and comfort. Arranged to fit the figure at different stages without alterations or sacrificing comfort and hygiene.

Catalog V and order blanks sent out of town upon request

24 West 39th Street
New York

Near Fifth Ave. Phone 4534 Greeley

Walpole Bros.

Specialists in Linens

Real Laces *for* Christmas

Italian Filet

Genuine Italian Filet Collar and Cuff Set, $10.00

Italian Filet Laces by the yard



Carrick-macross

Collar and Cuff Set, very dainty, $10.00

Italian Filet Luncheon Set

24-inch Centrepiece, 1 Doz. 10-inch and 1 Doz. 6-inch D'Oyleys - - - $120.00



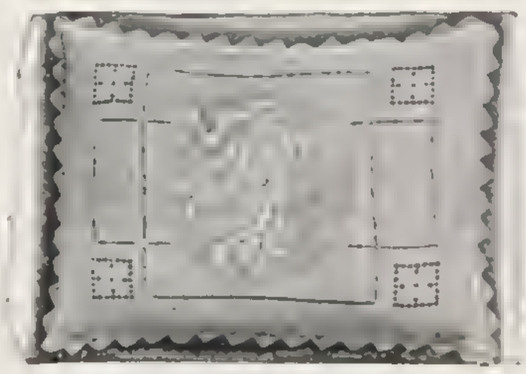


Centrepiece

Italian Filet, exquisitely fine, 27 inches, $45.00

Boudoir Pillow

Hand-drawn, Marquisette, Italian Filet edge and centre. Size 12x16 - $10.50



Christmas Handkerchiefs

We weave our handkerchief linens in six different qualities and make them up in all regular sizes. *Every thread guaranteed pure linen.* Handkerchiefs in real laces and finest French embroidery. *Send for Holiday Catalogue of Handkerchiefs and Neckwear.*

PURE FLAX

TRADE MARK

373 Fifth Avenue, New York

Also of

LONDON DUBLIN BELFAST MELBOURNE

Factories:—Belfast and Waringstown, Ireland

Established 1766

On Her DRESSING-TABLE

THE attainment of beauty is often an art, but the keeping of it is always a science. Year in, year out, fair woman, aided and abetted by these scientists of vanity, does for herself what nature may not have done for her. The royalty of the road to beauty lies not in the easiness of the way, for labor is spared not a jot, but rather in the luxury of the wherewithal — the creams, powders, perfumes, and their sister beautifiers.

It is a justifiable conceit to make a particular scent one's very own, and to that end, face powder, talcum, sachet, perfume, toilet water, soap, and cream must suggest a like fragrance. Therefore, the gracious way to present a series is to gather it under one lid, and the more beautiful the resting-place, the stronger the appeal. Three such caskets that might give rise to a Bassanio dilemma are shown on this and the two following pages. The first and third, the latter on page 118, are to the credit of a long- and well-established French firm. The first is a concentrated violet series, held in a box covered with dull-finished, violet leather, and lined with heavy, violet satin. In its sheeny, wrinkled depths are nested a cut-glass jar for powder, a large bottle of toilet water, two smaller bottles of perfumes, an oval of soap, and a square, satin-covered sachet, the last two in violet-blue leather boxes. Price, $27.50. This also comes in green leather.



"Florient," an oriental flower extract, and "Arden" and "Mimosa," two original French creations



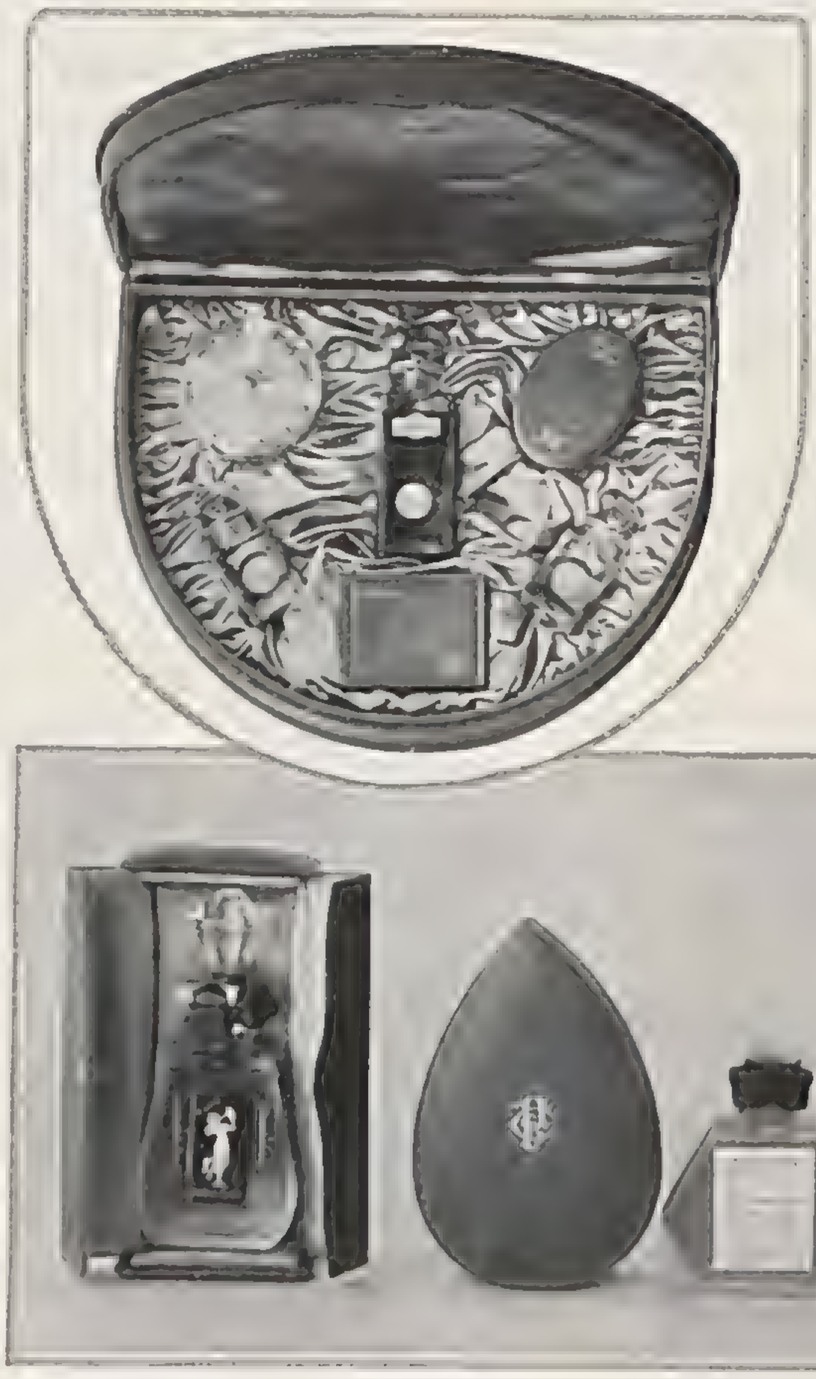
An eau de Cologne that is balm to the tired or nervous woman

DESIGNED FOR MEN

The box pictured at the top of page 118 is designed especially for men. The green leather case, lined in the same effective manner as the other case, but in this instance with a pale green satin, holds a lotion that is soothing to the complexion after shaving, a china bottle of talcum powder, an excellent, lathery soap, a creamy shaving-stick, and a bottle of toilet water, all scented, but with a mildness to appeal to the masculine taste. Price, $10. This set is also made up in dark blue.

The third receptacle, shown at the top of page 116, a charming creation of old-rose satin, inside and out, is put up by a reliable American perfumer. The rose, a specialty of this house, is the basis of the perfumed contents which consist of toilet water, extract, face powder, talcum, and sachet. Price, $11.25. With the talk of Christmas already in

(*Continued on page 116*)



Caskets to give rise to a Bassanio dilemma—a violet series, and three perfumes labeled "Gaité," "Princess of Wales Constancia," and "Carolina White"



L. P. Hollander & Co.

(Established 65 years ago)

ARE OFFERING AN OUTING COAT LIKE ILLUSTRATION, MADE FROM SPECIALLY IMPORTED MATERIALS, BOTH PLAIN AND CHECK, FOR

$45.00

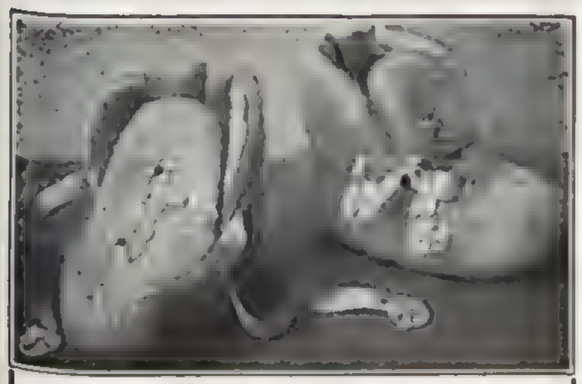
SAMPLES SENT UPON REQUEST

Fifth Avenue at 46th Street **New York**

Simply Impossible!

TO OBTAIN
PERFECT SATISFACTION
FROM YOUR
CORSET
UNLESS BONED WITH
WALOHN
ONLY GENUINE IF
WALOHN
IS STAMPED ON EVERY STRIP

BABY ASTOR BOOTEES



Hand-made Eiderdown or Zenana-cloth Bootees, lined in pink or blue silk, French ribbon embroidery. Washable. Will stay on. Packed in dainty box. Price, $1.50 prepaid. Special price to dealers; booklet.

MISS THOMPSON
Infants' Novelties Dorchester Centre, Mass.

PARIS LONDON

RAWAK

48 W. 38th Street, New York City

The Modish hats are made by RAWAK

ASK YOUR DEALER

PARIS

Maison Mae

Appropriate, Charming Dinner Gown



THE most essential costume of the wardrobe—made in all shades of Crêpe Meteor, with Minaret Skirt of self-tone silk net—French cream lace vest effect and wide moire girdle of any desired color.

PRICE, $55

IN stock now, an unusually attractive collection of blouses, gowns, etc., for all occasions. Mail orders promptly attended to—satisfaction guaranteed.

15A West 45th Street
NEW YORK

Paris:
2 Faubourg Poissonnier



Build Up Your Facial Muscles

Wrinkles are unnecessary—they are more often the result of carelessness than old age. Give a little time to building up your muscles and tissues, and so retain your youthful looks for years to come.
I will give you one free treatment to demonstrate the new and improved methods I have been studying abroad this summer.

Mme. Helene
381 Fifth Ave., New York City
In the Alice Maynard Store



Have You Seen the New Cobweb Lace?

We will send you blue prints and samples to select from. Our designs are not put on the market for 90 days after we purchase them. You cannot find them elsewhere. A gift of lace is always welcome.

If you cannot come to our shop write to us for suggestions and samples.

HATS GOWNS

BLANCHE
20 East 39th St. New York

Arden Methods Triumph!

—In the daily home toilette
—In the new "Salon D'oro."

WOMEN EVERYWHERE RECOGNIZE THE NECESSITY OF EXPERT GUIDANCE IN CARING FOR THEIR LOOKS. THEY PURSUE ARDEN METHODS AT THEIR DRESSING TABLE.



THE "SALON D'ORO" HAS BEEN DOUBLED IN SIZE. PROOF THAT THE EXCLUSIVE ARDEN TREATMENTS ARE APPRECIATED BY THE NEW YORK SOCIETY WOMAN.

Here Some Venetian (*Arden*) Preparations and Treatments are Explained.

Free booklet "The Quest of the Beautiful" shows more. In writing, address Elizabeth Arden personally

Any of these preparations mailed with instructions for home use on receipt of your cheque.

Venetian Ardena Skin-Tonic invigorates relaxed tissues; whitens and tones the skin; eradicates puffiness under the eyes. **75c, $1.50, $3.**

Venetian Lille Lotion protects the skin against severe winds, and whitens it; good for any blemish. In pink, cream and white, **$1, $2.**

Venetian Pore Cream closes enlarged pores; converts a coarse skin into one noticeable for its smoothness and refinement. **$1.**

Venetian Velva Cream, an excellent skin food; will keep a delicate skin pliable and smooth as velvet. **50c, $1, $2.**

Venetian Adona Cream develops the neck and bust, increasing beauty, size and firmness; has a very fattening effect. **$1.25, $2.**

Venetian Cleansing Cream, an effective, soothing cleanser for sensitive, delicate complexions. **50c, $1, $2.**

Poudre de Lilac, the new mauve tinted powder for evening use; all the rage for opera, the play and the ballroom; imparts a most becoming tone under bright lights. **$2.50.**



Try one of these successful VENETIAN Treatments at the Arden Salon D'oro:

FIRMING THE FACIAL MUSCLES WITHOUT STRETCHING THEM

That is the achievement of the Arden Muscle Strapping Treatment. With the supporting muscles braced the skin cannot sag, but must remain smooth and firm, the contour youthful. Trial treatment, **$2.00.**

WHITENING, REFINING THE SKIN

A treatment that is a necessity after motoring, riding or any exposure to sun and wind. A few treatments suffice to overcome all redness and roughness of the skin and restore the creamy whiteness and delicate texture. Single treatments, **$2.00.** Courses at reduced prices.

EFFECTING THE REDUCTION OF A "DOUBLE CHIN"

One of the most important treatments given is that which promotes the circulation about the chin and neck, firming the skin and preventing all flabbiness, so that the development or continuance of a double chin is completely arrested. Results from this treatment are immediate and unfailing. Single Treatments, **$2.00.**

Call at the "Salon D'oro" when passing or phone for appointment, 6397 Murray Hill

Elizabeth Arden

509 FIFTH AVENUE DEPT. 44 **NEW YORK**

The Psychology of Perfume

Ann Haviland will make your perfumes and scent your creams to suit your individuality.

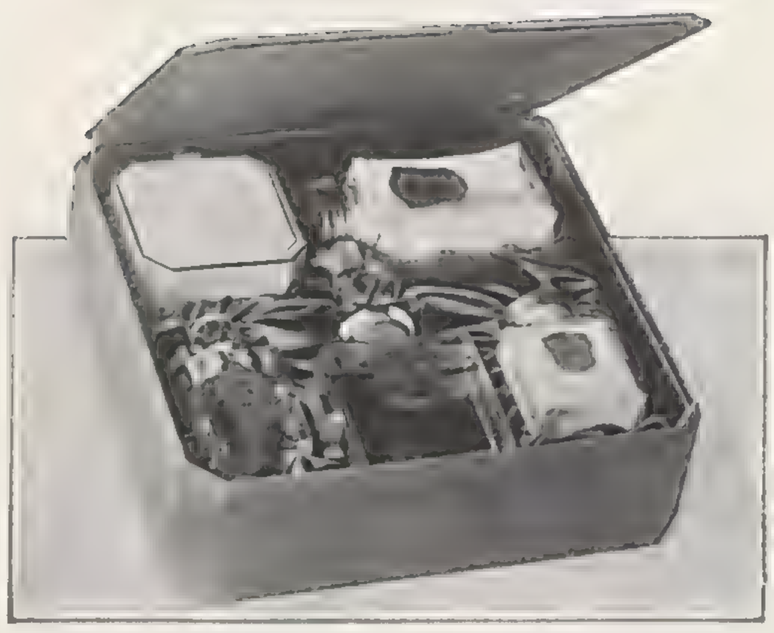
Nothing expresses a woman's personality so perfectly as the scent she uses. The latest fad is to have your perfume made to order—so that it expresses YOU.

Visit me afternoons at my studio.

Ann Haviland
Five Forty Six Fifth Avenue, New York



Here is a wee hand atomizer of sterling silver, gold plated, that can be filled with your special perfume. It is easily slipped into your glove or purse.



Rose satin without and rose perfumery within

ON *Her* DRESSING-TABLE

(*Continued from page* 114)

the air, these boxes may be looked upon as timely gift suggestions.

"FROM THE SPICY SHORE OF ARABY"

Perfumes, perfumes! How to choose from the distracting bouquet of many scents?. New odors, new bottles, but which? Behold these latest offerings from well-known and reliable French, English, and domestic manufacturers; it is for the individual to choose.

From France come the two bottles shown at the bottom of page 118. The perfume is the product of the firm which makes the leather cases just described, and the bottles are the artistic work of the leading designer of "New Art" glass-cutting in Paris. They are charmingly boxed in veritable jewel cases of leather; the tall one, "Curieux," costs $10, and the broad one, "Niobe," $12.

Three attractive ways of presenting perfumes are shown at the bottom of page 114. Paris is responsible for the two end ones, and London for the middle one. On the left, in a red satin shrine, lined with yellow satin, stands a bottle ornamented with an inset lozenge of red glass and filled with a pungent scent. Price, $4.50.

This firm, by the way, is putting up this year, in a cheaper form, its "Bacchanale" odor, which Vogue successfully presented in the Vanity Number last year. Then it was priced $4.75; now the cost is $1.75. In appearance it is almost identically the same, but what difference there is lies in the facts that the bottle is of pressed instead of cut glass, the attractive carton is gilt-paper-lined instead of satin-lined, and the bottle contains a half-ounce less perfume.

The English court perfumer has loyally named his latest creation after a member of the royal family. In the delicately scented contents, the clouded-glass bottle, dainty label, and green box, lined with pale pink satin, are all the elements of good taste. Price, $3. The novelty of the third bottle lies in the bas-relief effect obtained by fitting the carved bottle in the celluloid that forms half of the box. Price, $4.50.

Two delightful importations are pictured at the top of page 114. The bottle of graceful curves, shown on the right, contains a perfume extracted from the sensitive mimosa plant. The cost is $3.25. In the middle is a preparation that will be welcomed for its excellence and unusually low price, that of $1, by the admirers of the perfumes of a famous establishment in Paris, where one may also be smartly coiffed and hatted. The bottle on the left is the newest production of an American firm, known far and wide for its high standard of excellence. It is a gilt-topped affair holding an extract of the flowers of the orient. Price, $1.25.

This same concern, aware of the feminine preference for toilet articles scented with one and the same perfume, has put up a number of gift boxes containing soap, sachet, talcum, extract and toilet water, in three of their favorite series: La France Rose, Éclat, and Violet. Price, per box, $2.50.

PERFUME FASHION

A firm that has been long established in Paris and is always in the van of the perfume modes, reflects the fads of the passing show in several of the bottles illustrated here. The terminal shape on the left, at the top of page 120, pays, in its name, a tribute to aviation ("Avia," $4); the title of the next suggests it has but to come to conquer ("Veni-Vici," $7.50); and a third, in the middle of page 118, is a lovely glass and china affair that costs $12. In this last-named bottle, garlands of hand-painted flowers give hint of the blossoms, the fragrance of which is to be found within. The carton is similar to the powder box illustrated at the top of page 120, and the lining is a heavy padding of yellow satin. An attractive series of this firm is put up in royal blue boxes dotted with gold fleurs-de-lis. The cut-glass extract bottle with a rhine-

(*Continued on page* 118)



Powders for the hand-bag, to sachet the folde-rols, and to adorn the dressing-table

Two Daintiest of Undergarments



Very Attractive Undervest

Made for the styles of the day. Beautifully made and tastefully finished with lace and ribbon.

Special Fall Prices

Batiste $1.00
In white only
Japan Silk.... 2.50
Crepe de chine 3.50
These in pink, blue or white

Stylish Knickerbocker Combination



Prettier, lighter and more comfortable than a knitted Union Suit. Dainty, soft and grateful to the skin. Exceptionally smooth fitting. In

Batiste $3.00
Japan Silk..... 5.00
Crepe de chine... 6.50

Monogram on any of these goods 50c extra. Our booklet shows many other smart and attractive things suitable for Christmas gifts. It costs only your request.
Please send money by check or P. O. Money Order.

Miss Priest's Individual Shop
100 Boylston Street
Boston, Mass.

Ambre Royal
The Powder of Royalty
Incomparable French Face Powder

$1.75 the Box



The Latest Paris Edict—
Two New Tints
BISTRE (For Afternoon)
MAUVE (For Evening)

SIX DELICATE TINTS
Exquisitely Rare Perfume
Non-Injurious to most delicate Complexion

Send 25¢ for Acquaintance Box
of 5 Violet Products Including Extract, Sachet, Tooth Paste, Cream and Sample Box of Ambre Royal Powder.

The Paris Perfume that captured all Europe

KASSYA
(KASH-SHA)
A Wonderful Odor



Distinctive-Entrancing
$3.50 the Bottle

If not at your Dealers we will supply you direct

Violet (PRONOUNCED VE-O-LAY)
Importing Offices,
71 West 35th St., N.Y.

Below are shown two of the latest Vogue Patterns. They call for Quaker Laces as part of the material to be used.

In making up any Vogue Pattern for which lace is required, use Quaker Laces. Visit your leading department stores, dry goods stores or specialty shops and look over the new and beautiful Quaker Lace designs.

This is a "shadow" season. From the wide range of dainty Quaker Shadows you can easily select a design in accord with your taste and need. Quaker laces impart a distinctive charm to any garment.



For the waist of this model (on the right), 1½ yards of 21-inch Quaker Lace No. 12989½ is required, and ⅔ yard of 6-inch Quaker Lace No. 12986 for the trimming tab; ⅞ yard of 21-inch Quaker Lace No. 12989½ for collar. For the skirt flounce, 1⅝ yards of 21-inch Quaker Lace No. 12989½ is needed, and 2 yards of 42-inch allover Quaker Lace No. 796 for the tunic. This Vogue pattern Nos. 2334-35 can be had from the Vogue Pattern Service, 443 Fourth Avenue, New York City.

This charming evening gown (on the left), cut from a Vogue pattern, requires only 2¼ yards of 12-inch Quaker Lace No. 13028, for the waist, and 1⅝ yards of 6-inch Quaker Lace No. 13027 for the skirt. On the skirt the lace should be joined on the straight edge to give a scalloped effect—both front and back. This Vogue pattern Nos. 2402-2403 can be secured from the Vogue Pattern Service, 443 Fourth Avenue, New York City.



QUAKER LACES

Quaker Laces are not sold by mail. We cannot send samples, but we will gladly send you "The Quaker Lace Book" free on request.



When buying laces look for the Quaker Head on the blue card. The lace shown here is Quaker Lace No. 12281.

Quaker Lace Company

Makers of Quaker Laces, Quaker Curtains and Quaker Craft-Lace.

PHILADELPHIA

Le Papillon
TRADE MARK

MME. GARDNER
Manager
Tel. 4383 Greeley
26 West 38th St., New York City

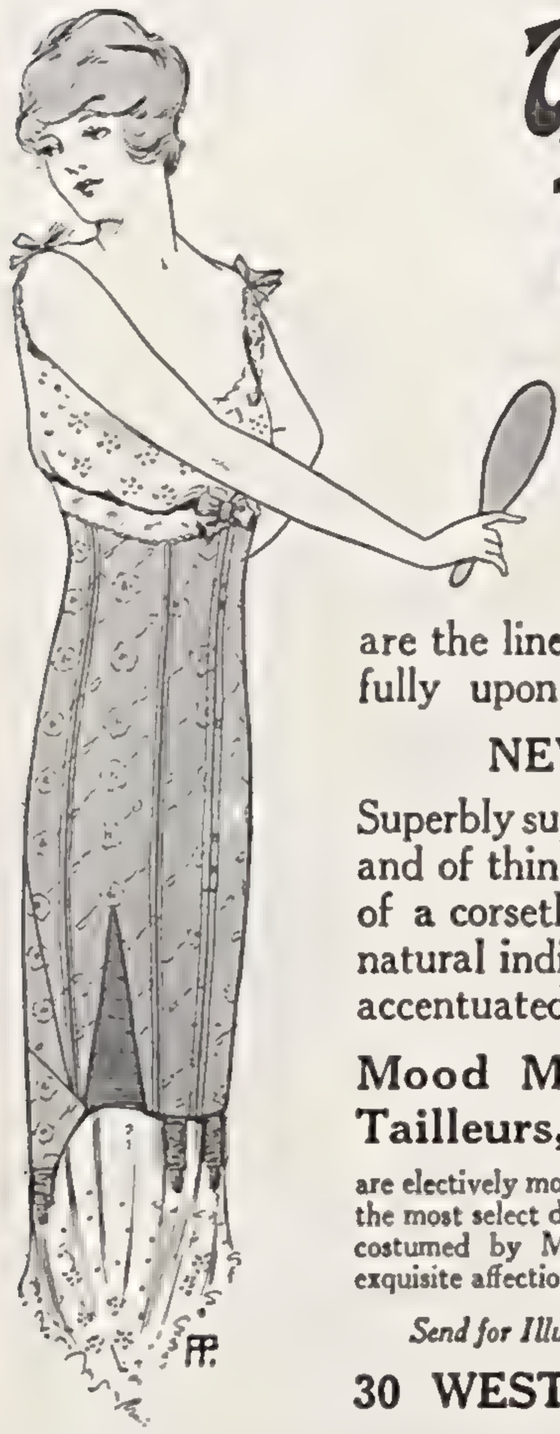


Write for Booklet A

The season's mode insists that a woman's charm must include suppleness and unrestrained play of line. You can create the illusion of slenderness by wearing

"Le Papillon"
For women of every figure
Corsets to Order, $8.00 and upward.
Slip-on, $12.00 and upward.
Our goods are universally admitted to be of superior style, fit, finish and workmanship.





MOOD

TRADE MARK

Charmingly Chic

are the lines that fall naturally and gracefully upon the figure moulded with the

NEW MOOD CORSET

Superbly supple, with but few flexible bones, and of thin fabric, all the ease and freedom of a corsetless figure are possible, while the natural individuality of form is attractively accentuated.

Mood Morning and Afternoon Tailleurs, Gowns, Frocks and Wraps

are electively modish and elegant. They are representative of the most select decrees of Winter Fashions. To be corseted and costumed by Mme. Mood means absolute perfection and exquisite affection in dress for any occasion.

Send for Illustrated Literature and Style-Book of Corsets

30 WEST 39th ST., NEW YORK



J'offre en ce parfum exquis mon chef-d'-oeuvre aux Américaines. —Kerkoff, Paris

TRANSLATION: "In this exquisite perfume I offer to American women my masterpiece."

"Djer-Kiss"

PRONOUNCED "DEAR KISS"

Djer-Kiss is made in Paris. Kerkoff produces this wonderful French odor in all the luxuries of the toilet table.

Djer-Kiss Perfume	Djer-Kiss Soap	Djer-Kiss Talcum
Djer-Kiss Toilet Water	Djer-Kiss Face Powder	Djer-Kiss Sachet

A sample of extract and face powder will be sent on receipt of 10c. Try them.

ALFRED H. SMITH CO., *Sole Importers*, 37 West 33d St., New York City

ON *Her* DRESSING-TABLE

(*Continued from page* 116)



A festive presentation of a pleasurable collection for the man's toilet

stone-studded lily of France upon its face, and the soap of this series, "Regent de France," each cake wrapped in royal blue satin, are shown in the middle of this page. Price, $7 and $6, respectively.

Made by this French perfumer is an exquisite, flask-shaped bottle, dedicated to "Gai Paris." Upon one of its translucent green sides is carved a vista of the Champs Élysées, and upon the other the Moulin Rouge. The stopper is a shield, holding the insignia of the drama. The box is covered with changeable mauve and gold silk, and lined with cream satin, veiled with gold net. On the top of the box a line of red cord surrounds the charming, signed drawing of a famous French artist. Price, $9.

On the right of this group is an imported perfume, the name of which conjures up a world-famous love legend. It is boxed in celluloid, a fashion that is much in vogue for the nonce. Price, $6.50.

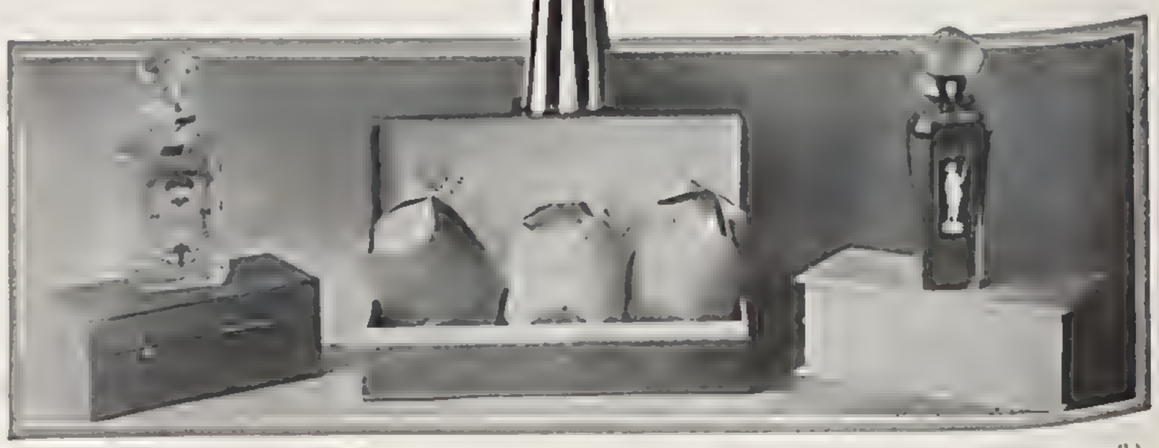


A pot-pourri that brings the rose garden to the home

A RAIN OF POWDER

And now, mesdames, for the powders and sachets! Glass, cut and plain, is a favorite receptacle this year for face powders. A charming one, in its red leather case, is shown in the group at the bottom of page 116. Price, $2.50. The same firm puts up its sachets in similar leather cases, with the daintily, yet lastingly, perfumed powders encased in different colored satin envelopes. Price, $1. The little boxes of dry powder, each with its puff, that have become indispensable, are here shown in square boxes with a cake of pure rice powder, tinted white, natural, brunette, rose, ochre, and mauve,

(*Continued on page* 120)



Excellent quality granted, consider the charm of china bottle ("Fleur Merveilleuse"), satin-wrapped soap and pretty boxes of "Regent de France" and "Galatea"



"New Art" bottles with purple-tinged grapes dripping down amber glass, or with pouter pigeons carved on the sides. A sanitary soap and a bottled sachet



Try this treatment for whitening the skin tonight, just before you retire.

Sallow, freckled skins

How to whiten them

Just before you retire, cleanse the skin thoroughly by washing in your usual way with Woodbury's Facial Soap and lukewarm water. Wipe off the surplus moisture, but leave the skin slightly damp.

Now dip the cake of Woodbury's in a bowl of water and go over your face and throat several times *with the cake itself*. Let its lather remain on over night, and wash again with Woodbury's in your usual way next morning.

Use this treatment with Woodbury's every night—unless your skin should become too sensitive, in which case discontinue until this sensitive feeling disappears. A marked improvement will be seen after a few applications, and your skin will soon become just what you want it to be.

Woodbury's Facial Soap costs 25c. a cake. No one hesitates at the price after their first cake. Tear off the illustration of the cake below and put it in your purse as a reminder to get a cake today.

Woodbury's Facial Soap

For sale by dealers throughout the United States and Canada

Write today for samples

For 4c we will send a sample cake. For 10c samples of Woodbury's Facial Soap, Facial Cream and Facial Powder. Write today to The Andrew Jergens Co., Dept. M-10, Spring Grove Ave., Cincinnati, Ohio.

In Canada, address the Andrew Jergens Co., Ltd., Dept. M-10, Perth, Ontario.



Capps Indian Blankets *and* Novelty Coats



The Blanket De Luxe of a hundred uses has enjoyed a world-wide reputation for beauty and utility, and is found in the most refined homes in America. The designs follow faithfully the unique art and coloring of American Indian Tribes. They appeal to discriminating buyers because of their originality and beauty, and are

100 per cent Pure Wool

Thousands who now possess Capps Blankets will be delighted to see the large variety of patterns which may be found at leading stores in New York, Chicago and many cities all over America.

CAPPS INDIAN NOVELTY COATS

For Men, Women and Younger Folk

These are man-tailored garments, selected from the choicest Blanket patterns, beautifully matched. Obtainable either in plain or Norfolk style for women. Light-weight, warm and waterproof, with convertible shawl collar. Unique in color and design. These garments are extremely smart and ideal for motoring, golf and every outdoor pastime.

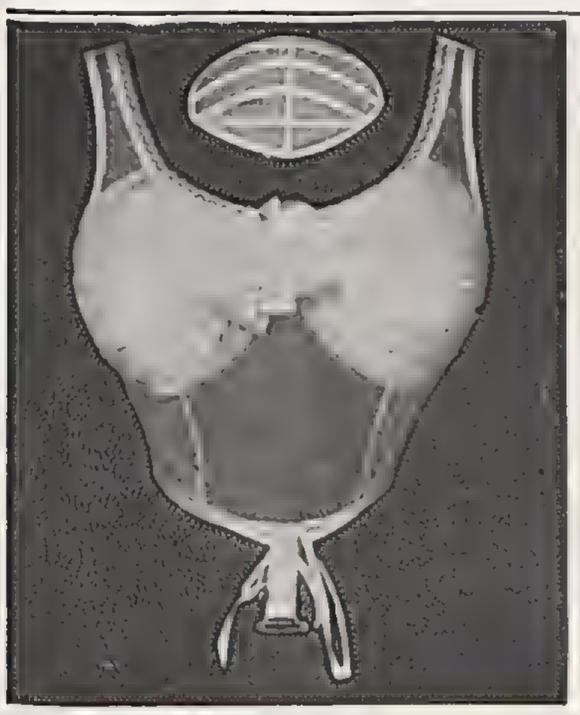
A distinctive overgarment for school and college.

Our New Catalog in Colors

shows more than a score of our Indian blankets and a dozen styles in the Novelty Coats, all in their actual colors. Metropolitan stores are showing both the Coats and the Blankets.

Write today for our attractive, instructive catalog. Your postcard request is sufficient. If possible, we will direct you to a store or otherwise see that you are supplied promptly.

Address Dept. 15, **J. CAPPS & SONS, LTD.** **Jacksonville, Ill.**



La Prima Bust Transformer

Gives the Natural Contour of the Perfectly Developed Bust

You will do away with the heavy, thick pads pressing against your body. There need be no thick layers of cloth and layers of ruffles.

La Prima Bust Transformer is a cable net garment to be worn over or under the corset. It weighs but 1¾ ounces. The contour cups can be removed, and the net garment washed and dried quickly.

In ordering, send bust measure.

Sent to any address on receipt of price. Remit by Post Office or Express Money Order or by Bank Draft.

Price $1.50

ANDERMAN FORM COMPANY
2101 Michigan Avenue
Chicago, Illinois

From F. B. Manicure

MY DEAR LADIES:

We are not novices in the manufacture of F. B. Manicure supplies. The fact is, we are the pioneers in this line, and have been making and selling our F. B. brand of Manicure supplies since 1898. We have been rewarded by an increasing business simply through the fine workmanship and selected quality of material we give to our F. B. brand. We know that you will appreciate the quality and compactness of our little outfit, and that we will retain your reforts should you spect for our ef- them. purchase one of



F. B. Manicure Outfit No. 956B, as illustrated, can be used by anyone wishing to manicure, and consists of F. B. manicure file, F. B. cuticle scissors, F. B. manicure stick, F. B. emery boards, F. B. of Polpasta, box of B. nail buffer, jar box of Manipum, F. B. nail powder, and a bottle of bottle of Foronga, a solid, leatherette Manso. Packed in covered case.

This outfit will be sent to you, free of all post charges, upon receipt of $2.50, and if you are not entirely satisfied, we will gladly refund you the amount of your remittance. We publish a little booklet, "The F. B. Way of Manicuring." It is yours for the asking. Please ask.

Hoping we may hear from you, we remain

FORQUIGNON,
106 LAFAYETTE STREET,
NEW YORK.

From F. B. Manicure

Facial Exercise



Restores Youthful Beauty

Real compelling Beauty comes only in Nature's way. Let me teach you how you can, in your own home, restore as well as preserve youthful contour and expression; remove all wrinkles caused by sagging muscles; make the complexion as fresh as in girlhood (through invigorated circulation); and make a flabby, withered neck firm and fresh, *without* massage, vibration, plasters, or any external treatment. These can neither restore youthful appearance nor prevent marks of age. *My system* both *Restores and Prevents.* I have been teaching it for thirteen years and have many pupils of national prominence in this and foreign countries.

Write to-day for my New Booklet, "Facial Exercise," which fully describes my System, and my new Supplementary Beauty Course—FREE.

KATHRYN MURRAY
Dept. V-102
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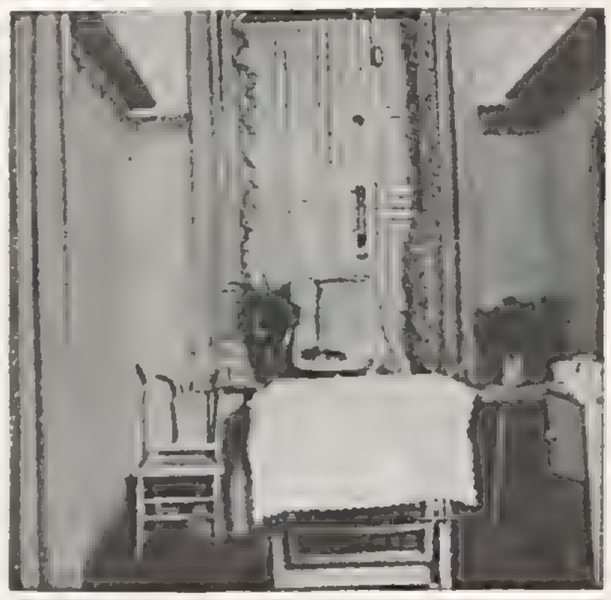
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ON *Her* DRESSING-TABLE

(*Continued from page* 118)

and for rouge, in ashes-of-roses and carmine. Price, 50 cents each.

A highly concentrated sachet, in a satisfying variety of scents, is shown in its charming bottle on the right of the group at the bottom of page 118. Price, $1.50.



A bottle with refreshment in its sweet depths

The maker of the perfumes pictured in the group at the top of this page also created the powder and rouge shown beside them. The former is a delightful conceit in yellow and white, with a yellow satin sack of face powder inside. Price, $5. The rouge, imbedded in its pompadour silk box, is rather different from others in that it is neither greasy nor dry, but possesses the good qualities of both conditions. Price, $2.

Second in the row, at the bottom of page 118, is a French soap, put up in a sanitary linen jacket that costs 25 cents a cake. It is highly concentrated, so that it lasts longer than many soaps, and may be had scented with any one of six different odors, most delicate of which are rose, violet, heliotrope, and lilac.

A new way for presenting sachets has been invented by an English firm; a specimen of their work is shown at the bottom of this page. A scented, satin bag is tied with brown ribbon gauze into a brown paper box—an attractive tone of brown that is one of the trademarks of this house. Upon a yellow satin case is lettered in gold a verse by Shelley in praise of the narcissus; on a blue silk bag Burns lauds the hyacinth, and so on through an appreciable variety of scents, colors, and poets. The cost of these attractive gift sachets is $1.50 each.

BOTTLED BALMS

The addition of delicately scented salts to the bath gives a hint of luxury to a necessity. Such a bit of bottled luxury, lilac in tint and lilac in odor, is shown on the right of this page. Its price is 50 cents. Another kind of salts—that reviver which no mid-Victorian dame or demoiselle dared be without—is illustrated opposite. The aromatic salts of ammonia are scented with an extract named after a famous grand opera singer. Price, 50 cents.

Another stimulant for the tired or nervous woman is a menthol and eau de Cologne, put up in the flask-shaped bottle on page 114. Price, $3.25.

A pot-pourri sachet that brings the rose garden to one's home, is found in the generous-sized jar pictured on page 118. The well-known name of the perfumers from whence it comes is a guarantee of its excellence. Its price is $1.50.

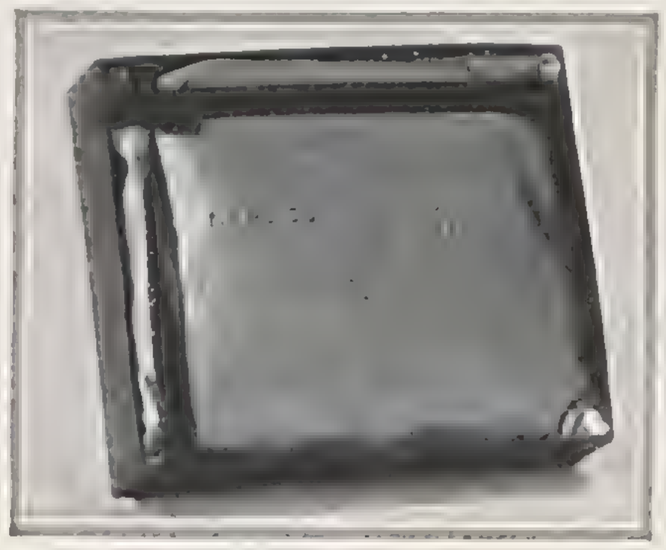


A scented means to salt the bath with luxury

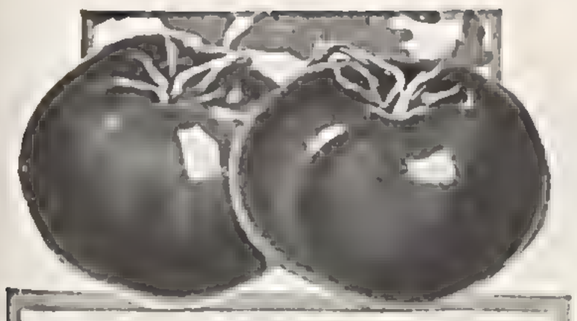
Even though periodic visits are paid to the professional manicurist the nails must receive attention at home. The unruly cuticle must be subdued, and stains removed. For the first condition there is a cream that seems to absorb the cuticle. As it is not greasy it can be rubbed on at night and in the morning the skin will be in a pliable condition ready to be pushed back with the orange stick. Price, 25 cents.

A preparation for removing stains from the fingers and nails caused by ink, fruit, and the like is priced at 50 cents for a two-and-one-half ounce bottle. The finishing touch to a well-manicured hand comes in the polishing. The liquid polishes are generally too artificial in appearance, and the powders whiten the skin about the nails and scatter an annoying dust. Both these objections are obviated in a two-inch stick of a rose-colored substance that when rubbed on the nails gives an excellent polish. With a celluloid case, price, 15 cents.

[*Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date*]



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M U S I C

Calendar

MONDAY, NOVEMBER 10

Century Opera House, 8 p.m., Puccini's "Tosca" in Italian.

TUESDAY, NOVEMBER 11

Aeolian Hall, 3 p.m., song recital, Herbert Witherspoon; American basso of Metropolitan Opera Company; interpreter of songs in various languages; accompanist, Hans Morgenstern, conductor in Metropolitan Opera House.

Carnegie Hall, 3 p.m., piano recital, Eleanor Spencer.

Century Opera House, 8 p.m., Charpentier's "Louise" in English, to be continued throughout week, including Wednesday and Saturday matinees.

Brooklyn Academy of Music, 8 p.m., Chicago-Philadelphia Opera Company, "Rigoletto," with the famous Italian baritone, Titta Ruffo, in title rôle; conductor, Cleofonte Campanini.

Aeolian Hall, 8:15 p.m., chamber music concert, Kneisel Quartet; first concert this season of that organization.

THURSDAY, NOVEMBER 13

Little Theatre, 11 a.m., "Musical Talk" in Music Lovers' Club series, designed to explain the music offered at next concert of New York Symphony Orchestra; lecturer, Walter Damrosch.

Aeolian Hall, 3 p.m., piano recital, Hattie Schoder-Edlin.

Carnegie Hall, 8:15 p.m., symphony concert, New York Philharmonic Society; conductor, Josef Stransky; soloist, Jacques Urlus, German tenor of Metropolitan Opera House, who made so notable a success last season; program, Strauss-Wagner.

FRIDAY, NOVEMBER 14

Carnegie Hall, 2:30 p.m., symphony concert, New York Philharmonic Society; conductor, Josef Stransky; soloist, Jacques Urlus, tenor; program, same as on preceding evening.

SUNDAY, NOVEMBER 16

Aeolian Hall, 3 p.m., symphony concert, New York Symphony Society; conductor, Walter Damrosch; soloist, Kathleen Parlow, young Canadian violinst, who will play Bruch's concerto No. 2.

Carnegie Hall, 3 p.m., symphony concert, New York Philharmonic Society; conductor, Josef Stransky; soloist, Jeanne Gerville-Reache, formerly contralto of Manhattan Opera Company.

Century Opera House, 8:15 p.m., popular Sunday night concert.

MONDAY, NOVEMBER 17

Metropolitan Opera House, 8 p.m., opening of grand opera season; Massenet's "Manon," with Farrar, Caruso, and Scotti; conductor, Arturo Toscanini.

Century Opera House, 8 p.m., Charpentier's "Louise" in French.

TUESDAY, NOVEMBER 18

Princess Theatre, 3 p.m., sonata recital, David and Clara Mannes, violinist and pianist; the two artists played recently with much success in London.

Century Opera House, 8 p.m., Verdi's "Il Trovatore" in English, to be continued throughout week, including Wednesday and Saturday matinées.

Aeolian Hall, 8:15 p.m., chamber music concert, Adele Margulies Trio.

WEDNESDAY, NOVEMBER 19

Aeolian Hall, 3 p.m., piano recital, Wilhelm Bachaus; German musician of high attainments.

THURSDAY, NOVEMBER 20

Carnegie Hall, 8:15 p.m., symphony concert, New York Philharmonic Society; conductor, Josef Stransky; soloist, Leopold Kramer, new concertmaster of the orchestra.

FRIDAY, NOVEMBER 21

Aeolian Hall, 2:30 p.m., symphony concert, New York Symphony Society; conductor, Walter Damrosch; soloist, Margarete Matzenauer, contralto of Metropolitan Opera Company.

Carnegie Hall, 2:30 p.m., symphony concert, New York Philharmonic Society; conductor, Josef Stransky; soloist, Leopold Kramer, violinist; same program as on preceding evening.

SATURDAY, NOVEMBER 22

Carnegie Hall, 2:30 p.m., Young People's Symphony Concert; conductor, Walter Damrosch; musical entertainment, designed to develop musical appreciation in children, but interesting also for grown-ups; incidental remarks and explanations by the conductor.

Aeolian Hall, 3 p.m., piano recital, Fannie Bloomfield-Zeissler.

SUNDAY, NOVEMBER 23

Aeolian Hall, 3 p.m., symphony concert, New York Symphony Society; conductor, Walter Damrosch; soloist, Margarete Matzenauer, contralto; same program as on preceding Friday.

Century Opera House, 8:15 p.m., operatic concert.

Metropolitan Opera House, 8:30 p.m., operatic concert.

MONDAY, NOVEMBER 24

Aeolian Hall, 3 p.m., song recital, Maggie Teyte; charming English soprano; member of Chicago Opera Company, who has won a reputation as interpreter of songs by Debussy.

Century Opera House, 8 p.m., "Il Trovatore" in Italian.

TUESDAY, NOVEMBER 25

Carnegie Hall, 3 p.m., piano recital, Josef Hofmann.

Aeolian Hall, 3 p.m., song recital, Horatio Connell; American baritone.

Century Opera House, 8 p.m., Gounod's "Romeo and Juliet" in English, to be continued throughout week, including Wednesday and Saturday matinees.

Carnegie Hall, 8:15 p.m., song recital, Frances Alda; soprano in Metropolitan Opera Company.

Aeolian Hall, 8:15 p.m., symphony concert, Russian Symphony Society; conductor, Modest Altschuler; soloist, Maurice Warner, American violinist, pupil of Leopold Auer; he will make his début in a Tschaikowsky concerto.

FRIDAY, NOVEMBER 28

Carnegie Hall, 2:20 p.m., symphony concert, New York Philharmonic Society; conductor, Josef Stransky; special program; no soloist.

SUNDAY, NOVEMBER 30

Carnegie Hall, 3 p.m., symphony concert, New York Philharmonic Society; conductor, Josef Stransky.

Aeolian Hall, 3 p.m., symphony concert, New York Symphony Society; conductor, Walter Damrosch; soloists, David and Clara Mannes, violinist and pianist; they will collaborate with members of the orchestra in presenting a novelty by the Rumanian composer, Enesco.

Century Opera House, 8:15 p.m., operatic concert.

Metropolitan Opera House, 8:30 p.m., operatic concert.

MONDAY, DECEMBER 1

Century Opera House, 8 p.m., Gounod's "Romeo and Juliet" in French.

TUESDAY, DECEMBER 2

Century Opera House, 8 p.m., Massenet's "Thaïs" in English, to be continued throughout week, including Wednesday and Saturday matinées.

MUSIC NOTES

LAST year the Metropolitan Opera Company opened its season with Puccini's "Manon Lescaut," in the title rôle of which Lucrezia Bori made her American début. Caruso appeared as Des Grieux, and Scotti impersonated Lescaut. This year Giulio Gatti-Casazza has chosen for his first offering Massenet's version of the same subject. Monday, November 17th, is the date set for the inaugural performance, and again Caruso and Scotti will have the principal tenor and baritone parts, but this time Geraldine Farrar will be the wayward heroine of the Abbé Prévost's immortal story.

Last year Giorgie Polacco took charge of the first performance of the season

(*Continued on page* 124)

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MUSIC

(*Continued from page 122*)

and made his bow to New Yorkers on that occasion. This year Toscanini, chief conductor of the Metropolitan Opera House, will hold the baton at the initial performance, and it is fitting that this should be so, for it was he who brought Massenet's opera into permanent favor in New York. Formerly, although sung by casts no less brilliant, it failed to win more than temporary approval.

It was near the close of the season before last that Giulio Casazza reintroduced "Manon" into the Metropolitan Opera Company's repertory as a balm for the disappointment caused by the postponed production of "Boris Godounoff." Previous performances of Massenet's opera had been of a sort not to be lightly dismissed. The baton of no less a man than Mancinelli had been enlisted in the interpretation of the score at one time, and Jean de Reszke's voice had been heard in the part of Des Grieux. Sibyl Sanderson and, later, Lina Cavalieri had appeared in the title rôle. The peculiarly ingratiating and pathetic portrayal of Manon given by Frances Alda a few years previous had also left a vivid impression, and the exquisite charm of Edmond Clément's embodiment of the love-tortured hero had not faded entirely from memory. Nor were Geraldine Farrar and Enrico Caruso quite new in the respective parts. All the more surprising, under the circumstances, was the magic effect of Toscanini's baton.

A great change has come over the public. No more are we satisfied with haphazard productions, illuminated fitfully by the vocal glories of great singers. As much as ever do we insist on having the best casts the world can afford. But we ask for more. We demand that each individual, responding to the pulse of a single force, hold his powers coordinate with those of his associates, pressing forward, shoulder to shoulder with them, toward one artistic goal. Here, then, we find the true reason for the success of "Manon" since Toscanini took the work in hand. It is not merely his individual talents that lift to such potency a score which, though invariably clothed in the most exquisite instrumental idiom, is often sentimental and banal; it is the influence he exerts on all the forces under his direction, on the principal singers as well as on every musician in the orchestra and every member of the chorus, that magnifies the enjoyment of the listener, knitting the various elements of the performance into perfectly adjusted, perfectly synchronized musical effects, creating an ensemble that would be beautiful for its symmetry alone, even if it were not aglow with emotional vitality.

REVIVAL OF "UN BALLO IN MASCHERA"

Of greater intrinsic interest than the performance of the opening night, which, save for Scotti's portrayal of Lescaut—a rôle sung recently by Dinh Gilly—will bring nothing new, should be the promised revival, within the season's first week, of Verdi's "Un Ballo in Maschera." That the production will exert a wide appeal seems to be a foregone conclusion, for who could resist the fascinations of a cast including such a galaxy of stars as Caruso, Amato, Destinn, Matzenauer, and Hempel? But connoisseurs will pay special attention to Toscanini's interpretation of the work, as the conductor's skill has not yet been applied in New York to glorifying the music of the earlier Verdi.

Unquestionably Toscanini will infuse new life into the outmoded pages of the score. It is only necessary to recall what he accomplished last season with Donizetti's "Don Pasquale"—an experience that sharpened the appetite for performances, under his direction, of other works belonging to the old-fashioned Italian school: of "Il Barbière di Siviglia," of "Il Trovatore," "Traviata," "Rigoletto." Yet experience has shown that Toscanini always surpasses expectations, no matter what kind of music he subjects to his all-illuminating art. Therefore, the revival of "Un Ballo in Maschera," to be followed later in the season, no doubt, by a rejuvenation of "Il Trovatore," in honor of the great Italian composer's centenary, and possibly also by similar festive performances of other Verdi operas, will be a memorable occasion.

A MOMENTOUS INDISPOSITION

If Caruso is as superstitious as report credits him with being, he may look forward with some trepidation to the production of "Un Ballo in Maschera." It was his illness that made Heinrich Conried postpone his revival of Verdi's opera, forcing the famous impresario to make the first change of bill in his administration of the Metropolitan Opera Company's affairs. January 27, 1905, was the time set for the performance and everything was in readiness when the famous tenor, until then one of the most reliable singers in the company, had to withdraw from the cast. In that dilemma, the management, of course, pinned its hopes on Andreas Dippel. Those were the days when the impresario that was to be spent much energy in filling parts suddenly abandoned by his colleagues. But for once the versatile singer of more than a hundred rôles had to acknowledge himself vanquished. He had never essayed the part of Riccardo in "Un Ballo in Maschera," not even in German. Nor had any one else in New York, as far as Conried could ascertain, except Caruso. And so Verdi's opera was replaced by "Tosca," with Andreas Dippel bobbing up serenely as Mario Cavaradossi, and Emma Eames lending her beauty to the title rôle.

PRODUCED AT LAST

Conried's revival of "Un Ballo in Maschera" finally took place on February 6, 1905, with Emma Eames as Amelia; Louise Homer as Ulrica, the sorceress; Caruso as Riccardo, "governor" of Boston; Scotti as Renato; Pol Plançon as Samuel; Journet as Tom; Bella Alten as Oscar, the page; Bogue as Silvano; Giordani as the Judge; Zecchi as the Servant, and Arturo Vigna in musical charge.

On February 24th the work was repeated with the same brilliant cast, and, despite the strangely incongruous effect of seeing Neapolitan mariners, with one trouser leg short and the other still shorter, flitting about the streets of Boston, whither the scene of the original production in Rome was transferred in order to avoid political complications (strange how seriously the plots of operas were taken in the days when they were least true to life!), an audience that filled the big auditorium to overflowing seemed to enjoy the experience immensely. Indeed, Caruso's singing on that occasion was calculated to make the listener forget all the absurdities of the libretto and overlook the obvious trivialities of the music.

But "Un Ballo in Maschera" did not hold its place long in the Metropolitan Opera House; nor did it leave a lasting impression when Oscar Hammerstein produced it subsequently in the Manhattan Opera House. The *"Eri tu"* aria, however, survives, and probably will be heard on the concert stage long after the opera is relegated to the library shelf. It is still one of the favorite numbers in the repertoire of baritones and, sung by Pasquale Amato, will be, no doubt, a feature of the Metropolitan Opera Company's promised revival.

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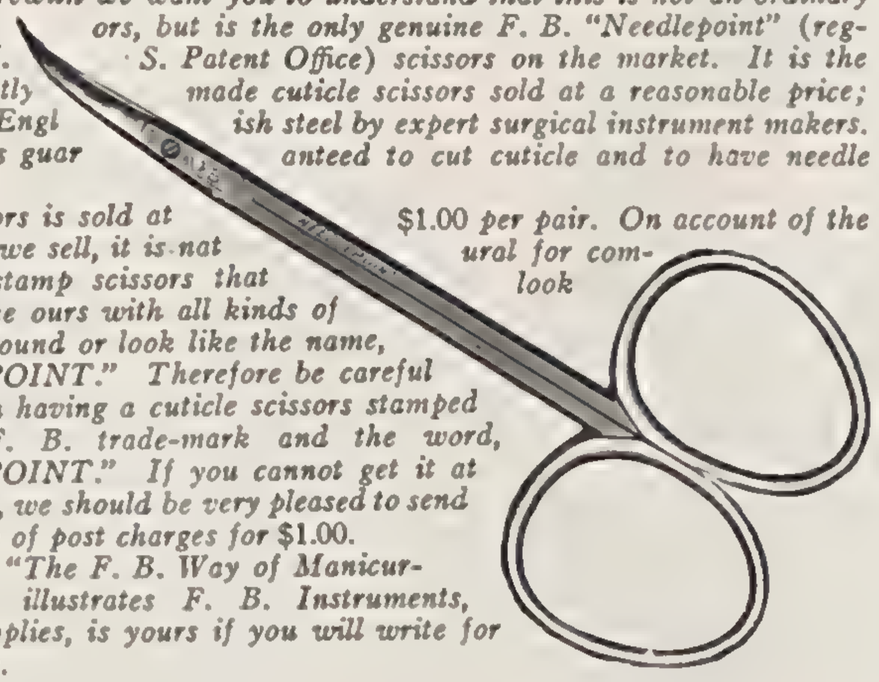
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SOCIETY

Died

NEW YORK

Benedict.—Virginia Coudert Benedict, widow of Frederick H. Benedict, and daughter of the late Frederick R. Coudert.

Ely.—On October 16th, William H. Ely, husband of M. Josephine Rogers Ely.

Erving.—On October 17th, Cornelia Van Rensselaer Erving, wife of John Erving.

Sloan.—On October 12th, Margaret Elmendorf Sloan, widow of Samuel Sloan.

PHILADELPHIA

Watmough.—On October 11th, John G. Watmough, husband of the late Caroline Drexel.

ST. LOUIS

Busch.—On October 10th, at his castle in Germany, Adolphus Busch.

Engaged

NEW YORK

Brooks-Fletcher.—Miss Frances Brooks, daughter of Colonel John C. W. Brooks, U. S. A., and granddaughter of General John M. Wilson, U. S. A., retired, to Mr. Edward C. B. Fletcher, of Philadelphia.

Brown-Feick.—Miss Gladys M. Brown, daughter of Mrs. Edward F. Brown, to Mr. Carl Feick, of Newark, N. J.

Cook-Dixon.—Miss Madeleine H. Cook, daughter of Mr. and Mrs. Henry F. Cook, to Mr. Theodore P. Dixon, son of Mr. and Mrs. Courtlandt P. Dixon.

Gray-Norton.—Miss Ada Bryce Gray, daughter of Mrs. Cornelius Callaghan by a former marriage, to Mr. Edward Loudon Norton, Jr., son of Mr. and Mrs. E. L. Norton.

Manice-Albrecht.—Miss Frances S. Manice, daughter of Mrs. Heaton Manice, of Flushing, L. I., to Mr. Walter W. Albrecht, of Hamburg, Germany.

BOSTON

Sargent-Morgan.—Miss Margaret Sargent, daughter of Mr. and Mrs. Francis W. Sargent, to Mr. Edwin D. Morgan, Jr., son of Mr. and Mrs. Edwin D. Morgan, of Wheatly Hills, L. I.

CHICAGO

Spoor-Broome.—Miss Caryl Spoor, daughter of Mr. and Mrs. John A. Spoor, to Mr. Thornhill Broome, of Santa Barbara, Cal.

CINCINNATI

Rowe-Radway.—Miss Charlotte Frances Rowe, daughter of Mr. and Mrs. William Stanhope Rowe, to Mr. Edward Mailler Radway, son of Mr. and Mrs. John S. Radway, of New York.

CLEVELAND

Andrews-Becker.—Miss Mildred Elizabeth Andrews, daughter of Mr. and Mrs. Robert S. Andrews, to Mr. William Daniel Becker, Jr.

Stallo-Crane.—Miss Laura McDonald Stallo, daughter of Mr. Edmund K. Stallo, to Mr. Jefferson Crane, son of Mr. and Mrs. Joseph H. Crane, of Dayton, O.

PHILADELPHIA

Priestman-Leeds.—Miss Dorothy Tuke Priestman, daughter of Mr. and Mrs. Albert Priestman, of Hull, England, to Mr. Stanton B. Leeds, nephew of Mr. and Mrs. Warner M. Leeds, of New York.

SAN FRANCISCO

Martin-Westcott.—Miss Elsie Martin, niece of Mrs. John Bivens, of San Mateo, Cal., to Mr. Adelbert G. Westcott.

Weddings

NEW YORK

Arnold-Ingersoll.—On October 30th, Dr. Harold Sears Arnold, of New Haven, and Miss Justine Ingersoll, daughter of Mrs. Robert T. Varnum, by a former marriage.

Derby-Morgan.—On November 12th, in St. Bartholomew's Chapel, Mr. James L. Derby and Miss Ethelinda A. Morgan, daughter of the late William R. Morgan.

Evans-Fleitmann.—On November 14th, Mr. Berne H. Evans, son of Dr. and Mrs. Cadwallader Evans, of Pittsburgh, and Miss Paula Fleitmann, daughter of Mrs. Ewald Fleitmann.

Glover-Fowler.—On November 1st, Mr. Dawson Coleman Glover and Miss Elizabeth B. G. Fowler, daughter of Surrogate Robert Ludlow Fowler and Mrs. Fowler.

Godfrey-Townsend.—On October 16th, at St. Peter's Church, Albany, N. Y., Mr. Frank Harriman Godfrey, son of Mr. and Mrs. L. M. Godfrey, of Brookline, Mass., and Miss Anna Jerome Townsend, daughter of Mrs. Rufus King Townsend.

Green-Browning.—On November 12th, in St. Barnabas' Church, Tarrytown, N. Y., Mr. Stuart Green and Miss Adelaide Browning, daughter of Mr. and Mrs. Henry K. Browning.

Hadden-Peabody.—On October 18th, at the country home of the bride's parents, at Cold Spring Harbor, L. I., Mr. Hamilton Hadden, son of Mr. and Mrs. J. E. Smith Hadden, and Miss Anita Peabody, daughter of Mr. and Mrs. Charles A. Peabody.

Kip-Bryce.—On October 30th, in the Constable Chapel of the Church of the Incarnation, Mr. Charles A. Kip, son of Mr. George Goelet Kip, and Miss Marie G. Bryce, daughter of Mrs. Henry E. Fanshawe, of Morristown, N. J.

Lesher-Cowles.—On October 28th, at the Presbyterian Church, Rye, N. Y., Mr. William Montgomery Lesher, son of Mr. and Mrs. Arthur L. Lesher, and Miss Elsie Parsons Cowles, daughter of Mrs. Daniel P. Cowles.

Lippincott-Mills.—On October 29th, Mr. Joseph Wharton Lippincott, son of Mr. and Mrs. J. Bertram Lippincott, of Philadelphia, and Miss Elizabeth Schuyler Mills, daughter of Mrs. M. Schuyler Mills, of Pelham Manor, N. Y.

Milburn-Steele.—On November 1st, in the Episcopal Church at Westbury, L. I., Mr. Devereux Milburn, son of Mr. and Mrs. John G. Milburn, and Miss Nancy Steele, daughter of Mr. and Mrs. Charles Steele.

Montgomery-Winchester.—On October 18th, at the Church of Zion and St. Timothy, Mr. James Edward Montgomery, son of Dr. and Mrs. James F. Montgomery, of Chicago, and Miss Evelyn Lee Winchester, daughter of Bishop and Mrs. James R. Winchester, of Arkansas.

Pfaelzer-Adams.—On October 11th, in the First Congregational Church, Montclair, N. J., Mr. Oswald David Pfaelzer, son of Mr. and Mrs. Franklin T. Pfaelzer, and Miss Marian Elizabeth Adams, daughter of Mr. and Mrs. W. I. Lincoln Adams.

Presbrey-Shaw.—On November 12th, in St. Bartholomew's Church, Mr. Charles Spaulding Presbrey, son of Mr. and Mrs. Frank Presbrey, and Miss Marion Shaw, daughter of Mr. and Mrs. John Martin Shaw.

Russell-Taylor.—On November 6th, at West End Collegiate Church, Mr. John Francis Russell, Jr., son of Dr. and Mrs. John F. Russell, and Miss Elizabeth Willis Taylor, daughter of Mr. and Mrs. John Wilson Taylor.

Sawyer-Landon.—On November 6th, in St. Bartholomew's Church, Mr. Eugene Mitchell Sawyer, of Tyrone, N. M., and Miss Edith Landon, daughter of Mr. and Mrs. Henry Hutton Landon.

Smith-Paris.—On October 24th, at the home of the bride's parents, Flushing, L. I., Mr. Charles Warren Prosser Smith and Miss Helen Paris, daughter of Mr. and Mrs. John W. Paris.

Smith-Waldron.—On October 29th at St. George's Church, Newburgh, N. Y., Dr. F. Montgomery Smith and Miss Evelyn Waldron, daughter of Mr. and Mrs. Henry A. Waldron.

(*Continued on page 128*)



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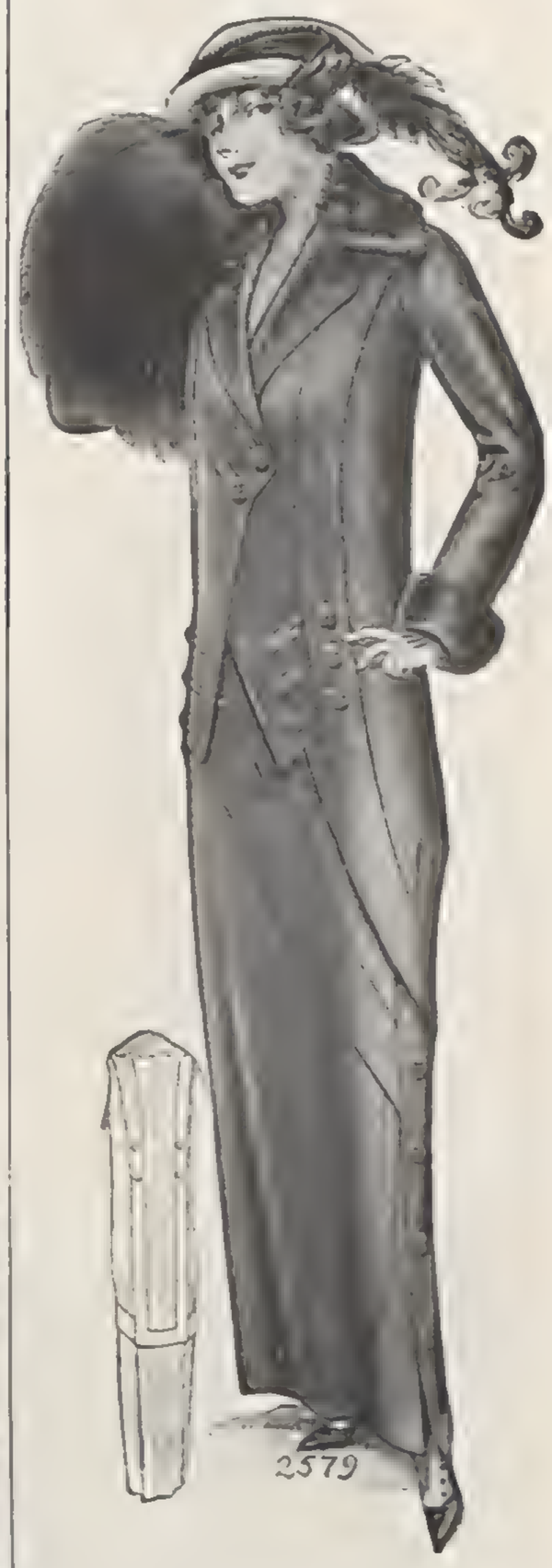


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SOCIETY

(*Continued from page 126*)

Starr-Ayres.—On October 22nd, Mr. George Emlen Starr, of Philadelphia, and Miss Emily Dearborn Ayres, daughter of the late Colonel Charles G. Ayres and Mrs. Ayres.

Thorndike-Barry.—On October 29th, Mr. John R. Thorndike, son of Mr. and Mrs. John L. Thorndike, of Boston, and Miss Lucia Adele Barry, daughter of Mrs. Gouverneur Carnachan.

ATLANTA

Draper-Knowles.—On November 6th, Mr. Jesse Howlett Draper, son of Mr. Robert Draper, and Miss Constance Knowles, daughter of Mrs. Clarence Knowles.

Jones-Callaway.—On November 8th, Dr. Frank Fowler Jones and Miss Mary Tucker Irwin Callaway, daughter of Mr. and Mrs. James Callaway.

Smith-Rawson.—On November 12th, at Trinity Episcopal Church, Mr. Marion Smith, son of Mr. and Mrs. Hoke Smith, and Miss Sarah Brock Rawson, daughter of Mrs. William C. Rawson.

BIRMINGHAM

Glass-Ellis.—On November 10th, at the Davidson Memorial Church, Mr. Julius Franklin Glass and Miss Adele Davidson Ellis, daughter of Mr. Perkins Ellis.

BOSTON

Felton-Nelson.—On October 21st, in Trinity Church, Mr. Samuel Morse Felton, 3rd, and Miss Anne Nelson.

Knowles-Throp.—On October 25th, at the home of the bride's parents, Mr. Robert Winthrop Knowles and Miss Amy Throp, daughter of Mr. and Mrs. Joseph G. Throp, of Cambridge, Mass.

BUFFALO

Vietor-Allen.—On November 12th, Mr Thomas F. Vietor, son of Mrs. George F Vietor, and Miss Elizabeth Bacon Allen, daughter of Mr. and Mrs. Oliver Allen.

CHICAGO

Butler-Harper.—On November 1st, Mr Donald Butler, son of Mr. and Mrs. Morton Butler, of Evanston, and Miss Katherine Harper, daughter of Mr. and Mrs. William Hudson Harper.

Emerson-Deming.—On November 11th, at St. Paul's Episcopal Church, Mr. Arthur Henry Emerson, son of Mr. and Mrs. Charles Albert Emerson, of Providence, R. I., and Miss Adele Deming, daughter of Mrs. Henry Halbert Deming.

Hibbard-Robbins.—On October 29th, at the Fourth Presbyterian Church, Mr. Frank Gould Hibbard, son of Mrs. W. G. Hibbard, and Miss Dorothy Robbins, daughter of Mr. and Mrs. Henry S. Robbins.

Spalding-Whiting.—Mr. Jesse Spalding, son of Mrs. Charles Spalding, and Miss Jean Whiting, daughter of Mr. and Mrs. J. Hill Whiting.

DETROIT

Whitney-Morrison.—On October 11th, at the Fifth Avenue Presbyterian Church, New York City, Mr. David Marshall Whitney and Miss Margaret Calder Morrison, niece of Mrs. Waldo A. Avery, of Grosse Pointe Farms, Michigan.

MINNEAPOLIS

Chute-Coffroth.—On October 25th, Mr. David M. Chute and Miss Bessie Coffroth, daughter of Mr. John R. Coffroth, of Lafayette, Ind.

Hill-Harrison.—On November 12th, Mr. Allan Janney Hill, son of Mr. and Mrs. Horace M. Hill, and Miss Helen Irene Harrison, daughter of Mr. and Mrs. Perry Harrison.

PHILADELPHIA

Dennison-Pugh.—On November 5th, Mr. Ethan Allen Dennison, son of Mr. and Mrs. Charles M. Dennison, and Miss C. Elizabeth Pugh, daughter of Mrs. Charles E. Pugh.

PITTSBURGH

Bartlett-Huston.—On October 11th, at the First Methodist Episcopal Church, Sewickley, Pa., Mr. Edmund Benton Bartlett, of San Diego, California, and Miss Nanette Marie Huston, daughter of Mr. and Mrs. James A. Huston.

Townsend-Hunter.—On November 8th, at the home of the bride's parents, Mr. Richard Townsend and Miss Olive Marion Hunter, daughter of Mr. and Mrs. John Porter Hunter.

RICHMOND

Price-Critchfield.—On October 28th, Dr. Lawrence T. Price and Miss Louise Critchfield, daughter of Mr. George Critchfield.

Weddings to Come

NEW YORK

de Neufville-Wynne.—On November 22nd, in the First Congregational Church, Flushing, L. I., Miss Emily A. C. de Neufville, daughter of Mr. and Mrs. F. August de Neufville, to Mr. Coleman Wynne.

Logan-Dilworth.—On November 25th, in St. Thomas's Church, Miss Edith Logan, daughter of Mrs. John A. Logan, to Mr. Dewees W. Dilworth, son of Mr. and Mrs. Joseph R. Dilworth.

Loomis-Alexandre.—On November 29th, Miss Anne Loomis, daughter of Mrs. John W. Dyar, of Grosse Pointe Farms, Detroit, to Mr. J. Harry Alexandre, son of the late J. Henry Alexandre.

Weeks-Stewart.—On November 29th, at the Church of the Heavenly Rest, Miss Marjorie C. Weeks, daughter of Mr. and Mrs. Herbert A. Weeks, to Mr. John H. Stewart, son of Mrs. John H. Stewart, of Pittsburgh and Baltimore.

CHICAGO

Steever-Odell.—On November 19th, at the home of the bride's father, Miss Frances Horton Steever, daughter of Dr. Jerome G. Steever, to Mr. Carl Luther Odell.

WASHINGTON

Wilson-Sayre.—On November 25th, at the White House, Miss Jessie Woodrow Wilson, daughter of President and Mrs. Woodrow Wilson, to Mr. Francis Bowes Sayre.

Débutante Receptions

Anderton, Dr. and Mrs. William B.—On December 8th, a dance at the Annex of the Metropolitan Club, for their débutante daughter, Miss Dorothy Anderton.

Fallows, Mrs. E. Huntington.—On December 12, a dance at the Plaza, for her débutante daughter, Miss Annette R. Fallows.

Gilford, Mr. and Mrs. John Parker.—On November 19th, a reception at their residence, 473 Lexington Avenue, for their débutante daughter, Miss Lentilhon Gilford.

Gilbert, Mrs. Riley Miles.—On November 22nd, a reception at her residence, 563 Park Avenue, for her débutante daughter, Miss Annie Gilbert.

McAlpin, Mr. and Mrs. George.—On December 13th, a small dinner-dance, at their residence, 9 East Ninetieth Street, for their débutante daughter, Miss Flora B. McAlpin.

Rice, Mrs. William Lowe.—On December 3rd, for her débutante daughter, Miss Mildred Gautier Rice.

Romeyn, Mrs. Charles W.—On December 18th, a dance at Sherry's for her débutante daughter, Miss Estelle Y. Romeyn.

Sears, Mrs. Joseph Hamblen.—On December 20th, a *thé dansant*, at the Colony Club, for her débutante daughter, Miss Penelope Sears.

Stevens, Mrs. Richard.—On December 3rd, a dance at the St. Regis, for her débutante daughter, Miss Elsie Stevens.

Warren, Mrs. Charles Elliot.—On December 1st, a reception, at her residence, 326 West Eighty-ninth Street, for her débutante daughter, Miss Margaret Warren, followed by a dinner, theatre-party and dance.

Watson, Mrs. Walter.—On November 28th, a reception for her débutante daughter, Miss Mai Watson.





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A BOUDOIR SUITE *in the* DE KOVEN HOUSE

(*Continued from page* 48)

IN no part of a house can the personality of the owner be so intimately expressed as in the boudoir and the bedroom. Convention makes more or less strict rules in regard to the arrangement of such apartments as reception-rooms and dining-rooms, but in the bedroom and the boudoir it is possible to discard conventionalities and to arrange both furniture and decoration almost entirely in accordance with personal taste.

The photograph at the top of page 48 shows the boudoir of Mrs. Reginald de Koven, a room so sumptuous that it might easily be taken for a much more formal apartment. It is paneled in carved wood, after the style popularly known as Louis XV, but which is in reality the English adaptation of that style which avoids the extravagant rococo ornaments usually found in work of the Louis XV period. The divisions of the panels of the door show an excellent proportion, and the elimination of the usual recesses at either side of the mantel allows a charming and practical arrangement of bookcases. The color scheme of the walls is very successful; the woodwork is painted a deep cream, almost yellow, and the carving is picked out in faint colors.

The design of the marble mantel is quite in keeping with the remainder of the room, but its color, a dark, mottled red, is not as much in harmony with the colorings of the wall as some other choice might have been. The elaborate, frame over-mantel, while good of its kind, is not true to the period which the room as a whole represents. The floor is entirely covered by a plain, dark blue rug, which is an excellent treatment. However, the effectiveness of this treatment would be greater were the small hearth-rug replaced by a more important one.

The chief color note of the furniture is in the fine, old-blue and cream brocade of the sofa.

As individual pieces of furniture, the cradle and bench, relics from Friesland, are interesting, but architecturally speaking they are not in harmony with the decorative scheme of the room.

The walls of the bedroom, photographed on page 48, are paneled like those of the boudoir just described. A pleasing effect is achieved in the paneling through the harmonizing of two tones of gray.

The windows have been well treated and the arrangement of the heating apparatus beneath them is good. The curtains are of cream silk with a design, in which blue predominates, worked in colors. Above each valance is a carved, gilt wood cornice of excellent design. Various pieces of black and gold, lacquer furniture constitute the chief decorative feature of the room. The chairs, upholstered in old-blue brocade, are very good, but the decorative value of the winged arm chair would be increased were it placed either beside the window or the fireplace.

The rug used is of a Chinese design on a pale, blue-gray ground, which harmonizes well with the walls, but is a rather inadequate foil for the strong tones of the black lacquer bedstead.

THE MADNESS *of the* MOMENT

(*Continued from page* 41)

few, if the truth be known, who know just what they are now.

The word tango is applied here to any dance that is rough and objectionable, too free, and easy to acquire, but the Argentine tango, well danced, is stately, slow, and without any objectionable features. It is the individual, not the dance, that is to be blamed for the inane criticisms one hears on every side. Americans find the tango exceedingly difficult to learn, and even the French who frequent dance halls are often compelled to eliminate many of the most bewitching steps and skeletonize the dance to suit participants who are not expert in matters terpsichorean.

TANGO-ING AT THE "CURES"

However, if one is not going to tango well it is better not to tango at all. The modified version of this dance is uninteresting and the American attempts which result in a mixture of the turkey trot and the tango, do not contribute toward the grace of nations. There is no doubt that Europeans prefer the tango to the turkey trot because they think the latter is merely a violent exercise which requires more agility than grace.

This autumn, as usual, the summer resorts of Europe gathered together all the people one wants to meet and all those whom one does not want to meet, and at Vichy, Aix-les-Bains, Hamburg, and Carlsbad it was tango, tango, tango. The long lines of pilgrims who, cups in hand, loitered toward the springs in the early morning would have tangoed down the mountain side at the sound of a fiddle. Few meals were eaten through from soup to coffee without the chairs being pushed back and the diners trying out a few new steps between the courses.

At Deauville, the end of the fashionable pilgrimage of pleasure, the guests could hardly watch the races for tangoing. The magnificent hotel, the Royal, which opened in August, employed professional dancers to amuse and instruct its guests, and all day long the celebrities dipped and bent and whirled to the strains of an orchestra or even at the mere whistled provocation of an amateur enthusiast. Side by side with the gaming tables at the gorgeous, new casino were the tango rooms where royalty and nobility did not hesitate to pirouette, and where Duque, Vernon Castle, and Maurice divided the honors, and danced for the delectation of the crowd.





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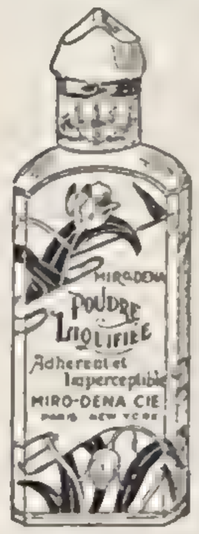
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The HIGHER TRUTH *of* OPERA

(*Continued from page 67*)

overwhelmingly convey the poignancy of a passion. Herein it begins where words fail, nor have we learned the limit of its intimacies.

Now, the great lyric moment does not often coincide with the dramatic crisis; it precedes or follows—most commonly the latter. For, humanly, emotion is not strongest in the actual shock and action of the event, but in the pause before or after, when there is time to realize; and, technically, people in vigorous movement can not sing so well. In a play, the lyric element, the burden of emotion, so to speak, is thrown more and more into the audience. The persons of the play present through speech and action a cause for our excitement. We feel for them; but their own feeling is most effective when repressed. In opera, with the whole power of music at command, the passion is revealed upon the stage; the persons themselves melodiously rejoice or moan, the orchestra flings thrilling comment upon the happenings of the story; and we feel with the actors. Music is at its best in the pauses or intervals of the action, to work up anticipation, impose the momentary mood, or drive home in the heart the utter meaning of an episode.

BAD DRAMA MAY BE GOOD OPERA

This is the pivotal principle of operatic structure. And to follow it through the entire field of opera is more and more to confess its pervasive importance, and to discover in its operation fresh differences from the purely dramatic form. Of the earlier Italian operas, it is simply the one law. They are made up of lyric numbers, strung like jewels along a thread of narrative. A dramatic point or situation in the story is followed by its appropriate aria or chorus or duet, expressive of the consequent emotion. The story stops while they sing about it in the center of the stage. Nothing could be more naively undramatic, nothing (from the point of view of realism) more preposterous. What should we think of a modern play full of these impossible soliloquies and asides, where every point in the action is passionately discussed after we have seen it, and where the obvious feelings of the characters are told at length? Yet it is no bad operaform, for all that. We are none the less eager for *Celeste Aïda*, because we know already what Radames is going to say, nor is the sextet in "Lucia" the less lovely for interrupting the action.

THE MORE DRAMATIC WAGNER

The Wagnerian and modern operas follow the same law less evidently; but they illustrate it none the less. The first act of "Die Walküre" is, in outline, a fine piece of play-making—too long, too lyrical, and too full of passionate pauses, but still in structure thoroughly dramatic—up to that point where, in a play, the act would end. It is played through; Siegmund and Sieglinde have confessed their fate, the sword is won, and Hunding deceived and drugged. Nothing remains but for the lovers to flee into the dawn-bright forest as the curtain falls. And here, in defiance alike of drama and probability, they delay for a long and gorgeous love-duet within the threshold of their danger. The parallel scene in "Tristan" pretends to more structure, but it is hardly more than a pretense. Truly, it is the lingering rapture of the lovers which betrays them; yet, after all, why need they sit and sing until King Mark comes home? The *Liebestod*, the duet, and the wood-music in "Siegfried," the dream in "Hänsel und Gretel," the narratives in "Götterdämmerung" and "Butterfly," the lament of the children in "Königskinder," are all interludes or epilogues. Look where you will, the dramatic and musical climaxes alternate; they do not coincide. The memorable moments are those in which the action pauses. Constructively, the climax of the entire Ring is where Nothung cleaves through the shaft of Wotan's spear, and humanity brushes the gods aside. Why should it require some effort of recollection even to see that action clearly, and to recall its musical accompaniment? The answer is that opera is not drama.

PAGEANTS AND SPECTACLES

And so with countless details and scenes and devices, notably those dances and processions of which opera is full. There is no surer way of gaining applause than to set the chorus marching across the stage to the rhythm of a commanding melody. But what theatrical audience would endure such pageants unaccompanied? One knows how instinctively we march to music, how suddenly the procession loses interest when the band rests, and the men are only treading to the mutter of the drum. The great marches in "Tannhäuser" and "Lohengrin" and "Aïda," are unthinkable without their music. An act of "Orfeo" passes delightfully without the least advancement of the plot, and almost without a word of dialogue; nor could the song-contests of "Tannhäuser" and "Die Meistersinger" be replaced by any competition of oratory. An actual fight, on the other hand, the visible embodiment of a struggle of human wills, must always be weak in opera. It is usually a bit absurd, from Siegfried and the dragon to Golaud and Melisande.

THE TECHNIQUE OF OPERA

Operatic acting, moreover, has a technique thoroughly its own, and an operatic stage management. It is here, perhaps, that the normal opera-goer is least appreciative. He hardly realizes that the large gestures and unbridled emotions are not merely "old school," but suited alike to the romanticism of the art, and to the size of the house; that for every bit of business or every stage movement, a certain time is inexorably allowed by the conductor's baton; and that everything must be done, not only at the precise musical instant, upon a certain beat of a certain measure, but rhythmically also, lest an action out of time cause a subconscious jar; for when music is going on, the sense of anything not in rhythm with it produces uneasiness. And the art which conceals art in all of this, goes too often unrewarded by an audience which feels that it is fairly natural, and is trained by the theatre to wish it wholly so.

MUSIC + DRAMA = OPERA

Opera is a composite art. It is neither pure music nor pure drama, and lacks the peculiar powers of both; yet possesses from their confluence a natural power of its own. Those who approach music most readily by the road of song, delight to have their music visualized, its form expounded by the progress of a tale, and its passion pointed and made concrete by action. Both seeing and hearing, they may feel the more. And the theatre-goer will forgo something of dramatic tension and reality for the sake of musical glamour and emotion. Opera can never be made wholly dramatic to advantage, nor follow profitably the development of realism. The attempt is a torturing of art, like the active statue or the narrative painting. Opera is romantic by necessity, showing life not as we contemplate it, but as we feel ourselves. Its glory is the weaving of visions and the invocation of true dreams—the realization of beautiful impossibilities. For song is but the common speech of the Overworld, and music is most at home in fairyland.

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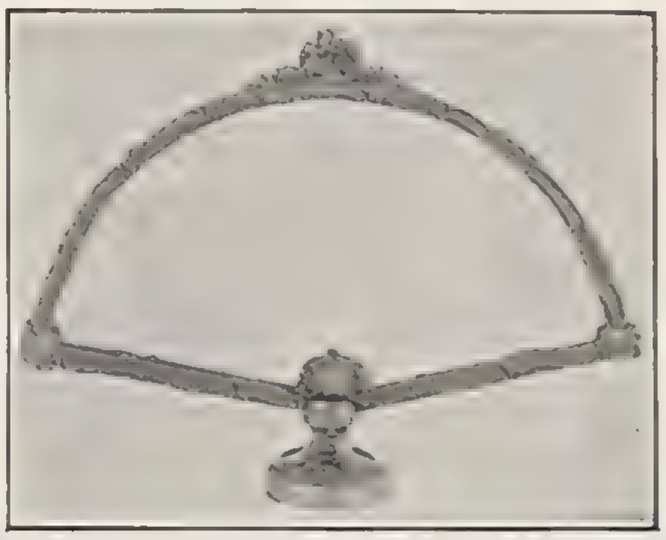
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SEEN *on the* STAGE

(*Continued from page* 70)

may be induced to meet him for a monetary consideration. He requests the keeper to summon her by telephone, and arranges to meet her romantically in the dark. In darkness she enters, and he grips her in his arms. Then the lights are turned on, and the erring woman looks into the eyes of her own husband. The keeper telephones hurriedly for the father and mother of the hero, and they arrive just in time to prevent him from murdering his wife. He flings her to the floor, and goes home with his parents.

The fact that this material is decidedly unpleasant should not withhold the critic of the drama from recording that the passage is skilfully constructed, tersely and tensely written, and admirably acted. But a charitable disposition withholds the present writer from expatiating on the boredom of the three preceding acts of this melodrama with a title more generic than its theme.

"AT BAY"

"AT BAY," by Mr. George Scarborough, is an entertaining melodrama. The plot, though unplausible, is exciting, and, although the characters are not true to life, they are at least interesting as acting parts. The piece is lacking in that sincerity of incentive which prompted the composition of the same author's previous play, "The Lure," but it exhibits a more practised command of the mechanism of the theatre and a greater cleverness of visual invention.

The heroine is hounded by a blackmailing lawyer, who has gained possession of a letter which reveals the fact that she was secretly married in her youth to a man who deserted her after three days and has never since been heard of. An altercation over this letter leads to a physical encounter, in the course of which the heroine stabs the lawyer dead with a pointed paper-file. A small army of detectives and police are unleashed upon her trail; but her traces are covered up by a free lance who loves her and who, while pretending to aid her hunters, manages to destroy the only material evidence against her. This man's activity in her behalf leads eventually to his arrest as an accessory after the fact. The heroine, however, is the daughter of a federal district attorney, and, when her father comes into possession of all the facts, he manages to have the whole case hushed up for lack of evidence. The death of her secret husband being duly proved, the heroine marries the free lance who so gallantly has exposed himself to danger in order to save her from disgrace.

It is scarcely necessary to state that this melodrama can not be accepted as a serious representation of life, but the fact should be recorded that it excites a lively interest in the theatre and reveals a considerable amount of dramaturgic dexterity.

LITTLE TOUCHES THAT MAKE *the* WOMAN

(*Continued from page* 36)

earrings merely because they are fashionable, and because she has the money to buy them.

DRESSING THE FINGERS

Gloves and shoes are things of vast importance. Long-fingered gloves on short-fingered women, or short-fingered gloves on long-fingered women, are things to beware. Fashion no longer demands that hands, or feet, or waists shall be made unnaturally small, and however large the hands or feet may be they should be fitted. A glove which is too tight, causing the flesh of the hand to bulge, and making it impossible to bend the fingers, is a source of suffering not only to wearer, but to beholder.

The woman who wishes to display her hand to the best advantage, not only in the matter of gloves, but in the matter of jewels, is pleasantly sophisticated. The ring also is a touch that counts. A certain code of simplicity holds that rings are barbaric and should be eliminated from the hands as they are from the nose, and there are, indeed, few hands that look well with rings—the most beautiful hand really looks best with only one. This single adornment should be chosen with care and worn on the right occasion. Happily, the gem setters have returned to artistic ways of mounting gems, and the woman with an eye for the beautiful has no difficulty in choosing the one ring that a regard for the beautiful permits.

MA CHÈRE

I want you more than words can tell—
I need you—I who knew so well
The tender warmth of your embrace.
I need you in your wonted place,
That you may nestle on my breast;
That I may feel your willing arms,
And know again your close caress.
For months I have forgot your charms,
But now I need you, oh, *ma chère!*
My woolen, winter underwear!

CLAUDIA CRANSTON.

HUGHES



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Our booklet, free upon request, is a helpful friend at Christmas time. It contains many timely hints. Solve your Gift Problem by sending for our Illustrated Catalog.

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Spring Water
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Unusual Door Knockers for interior doors, in quaint Old English designs. Just the thing for Chamber, Library, or Boudoir. *Also-* some other Unusual Things *Send for Catalog*
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Dainty and Durable!

See the new Priscilla pattern of

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SYRACUSE CHINA

It delightfully illustrates the beauty of all O. P. Co. Syracuse China, in which refinement and durability are combined as perhaps in no other tableware. You, too, will find "it is a beauty" and "the best-wearing dish I've used in the past 30 years."

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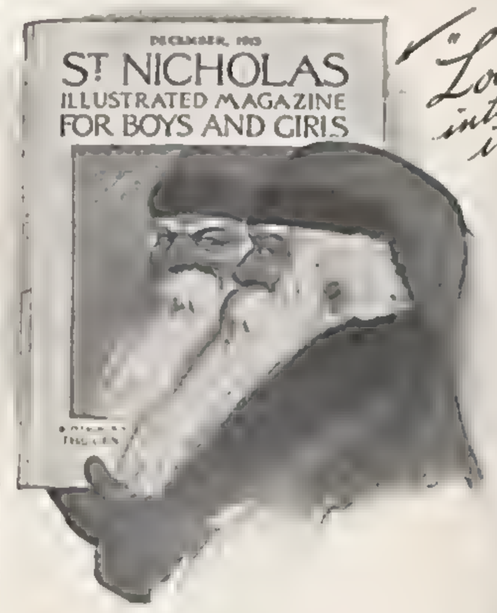
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with fascinating new book on how to select the best china. Remember, we put your monogram on at nominal cost. Write today.

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The
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is the one indispensable Christmas gift for the child you care for most.



It is crowded with pictures, stories and songs.

Two paintings in full colors by Arthur Rackham, part of a "Mother Goose" series, prove anew the opinion of St. Nicholas, that nothing in art and literature is too good for children.

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St. Nicholas costs 25c
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Solve an important part of your Christmas problem *today*, by sending 25 cents for this Christmas Stocking Number to

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Van Dyke owns a mansion at Rye,
Whose doors attract all passing by;
Asked the reason one night,
Van replied with delight,
"It's a Limerick Knocker, that's why."



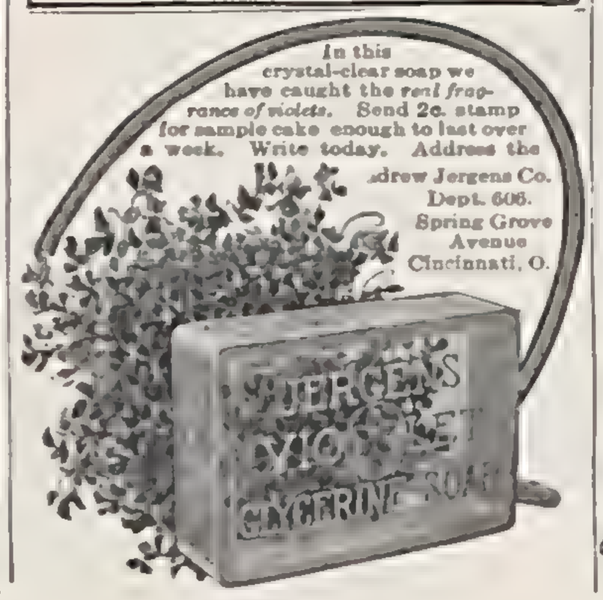
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A unique and delightful discussion of the problems of house furnishing which come to every woman, whatever her environment or her income.

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TWO WAYS TO SHOP FOR CHRISTMAS

Which Way Will *You* Choose?

The Usual Way		The Vogue Way
(*a*) Begin at once to worry about where to buy your gifts, and what to buy. Let Christmas, instead of a day of peace and joy, represent five or six long weeks of trouble, perplexity and unnecessary expense.	*or*	(*a*) Do not give the subject a thought until about December 1st, when you receive Vogue's great Christmas Gifts Number, full of novel gift suggestions conveniently indexed for quick comparison and selection.
(*b*) Hurry madly from shop to shop, comparing as best you can their offerings and prices—and always with the haunting suspicion that your friends have themselves already examined and priced the very gifts you at last are compelled to buy for them—gifts that lack the charm of novelty.	*or*	(*b*) Sit comfortably at home and look through the hundred and sixty pages of the Christmas Gifts Number, giving pictures, descriptions and prices of the very best offerings of the best shops. These gifts you can compare at leisure, and when you finally present them, they will have the great charm of novelty.
(*c*) Suffer many disappointments on account of the limited variety of gifts offered by your local shops. Perhaps even make tiresome and costly trips to the city in search of what you cannot possibly discover nearer home.	*or*	(*c*) Choose from the inexhaustible stocks of the leading shops as presented in the Christmas Gifts Number; and then either buy them direct from the shops or let Vogue take the actual purchasing off your mind and hands.
(*d*) And finally be immensely disappointed by finding, probably on Christmas Eve, that some of the things you bought at the last moment cannot be delivered until many days after Christmas. A gift received late loses half its charm.	*or*	(*d*) Then, having made your selections and checked up your list in plenty of time, you will know that everything has been delivered so punctually that you can spend Christmas week in far more pleasant pursuits than last-minute shopping. This is the easy, Vogue way.

Page from the November 1st Vogue

Let Vogue Shop for You

Last year Vogue was asked to buy $12,000 worth of Christmas gifts. More than 2,000 readers availed themselves in this way of our Christmas Gifts Number and Christmas Shopping Service. We expect them all to count upon us for the same thing this year; and we expect also to buy gifts for a great many new patrons of this department of Vogue. Be sure not to miss the Christmas Gifts Number, ready November 24th. Page 6 suggests one good way to secure it.

Each order, whether for some inexpensive little memento or a costly antique, will be executed with both despatch and discretion.

Plan now to do your Christmas shopping in this pleasant, effortless way. The Christmas Gifts Number will be ready for you on November 24th, and all orders for gifts are to be sent, as usual, to the

VOGUE SHOPPING SERVICE, 443 FOURTH AVE., NEW YORK

The key to this situation is Vogue's CHRISTMAS GIFTS

Number, ready November 24

A MONTH and a day before Christmas you will receive this great illustrated catalogue of charming new Christmas gifts.

Three weeks before Christmas you will have decided what to buy for everyone on your list. (One day spent with the Christmas Gifts Number is equal to ten days spent in the shops.)

Two weeks before Christmas all your gifts will have been ordered—either direct from the shops or through the friendly agency of Vogue's Shopping Service.

A week before Christmas you will be at liberty to turn to far pleasanter occupations than last-minute shopping in the crowded stores.

On Christmas Day itself all your gifts will have been delivered, and your friends will decide—unless we are very, very much mistaken—that as a buyer of gifts you are quite the most wonderful person they know.

Why not tell the newsdealer *now* to put your name down for your copy of the Christmas Gifts Number?

RETAIN YOUR GOOD LOOKS



CUTICURA SOAP

Assisted by Cuticura Ointment does much to keep your skin clear, scalp clean and free from dandruff, and hands soft and white.

Cuticura Soap and Ointment sold throughout the world. Liberal sample of each mailed free, with 32-p. book. Address "Cuticura," Dept. 133, Boston.

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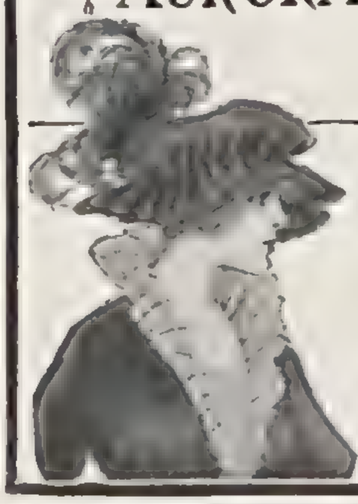
"The Militant Women—and Women"

by Edna Kenton, is the sanest, strongest study of the feminist movement yet published. It is one of the many splendid features—literature, art, humor—in the

November Century

Send 50 cents to The Century Co., Union Square, New York, for a "get acquainted subscription" beginning with this great November number, and test for yourself the "new spirit of The Century."

"AURORA" RUCHE SUPPORT



Silk-covered and Pliable. "AURORA" Ruche Support is indispensable for the new Medici Neckwear fashion. Made in Black or White, in heights from 2 inches to 4 inches. 25 cents per yard. Enough for one Ruche, 10 cents.

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Paris Fifth Avenue and 21st Street New York

Are you worrying about this year's Christmas gifts? Let Vogue settle that problem for you! The biggest and best Christmas Gifts Number Vogue has ever yet published will be ready November 24th. Tell your newsdealer now to reserve your copy.

FROM THE ORIENT

Beautiful Japanese hand-embroidered shirt waist patterns, white, pink and blue embroidery on dainty, sheer India linon, each nicely boxed. Personally selected and imported by us. Postpaid, $3.50. Returnable if not satisfactory.

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Genuine Indian slippers made in Gray or suede leather, trimmed with real Otter fur and toe decorated with colored beads. A unique and practical gift. Serviceable and always appreciated. Misses', Ladies' and Men's sizes. Send $2.75 for one pair, delivery free. Mention size. Write for booklet No. 5, showing many Adirondack Christmas Novelties.

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Models submitted by mail or phone appointment

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The Dancing
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Ten Cents

Coming

November 20th—Army Number. This number, we wish it immediately understood, is not dedicated or devoted to the army. It is a pictorial and cheerful salute to the Boys in Khaki.

November 27th—Navy Number. The only reason this comes after the Army Number is because "A" comes first in the alphabet. The navy also has always been close to LIFE's heart, and this number will be the result—a tribute to Jack Tar.

December 4th—Christmas Annual. The price of this number is twenty-five cents. This annual number explains all about Christmas. Also what is the matter with Santa Claus, and a vast variety of other things of great human interest.

Modesty Is Our Forte

We hesitate to mention it, but now is the real time to subscribe. You need all the cheerfulness that you can get to pull you through Christmas. By obeying that impulse and sending in $5.00 (or more if you are so unfortunate as to live out of the country) you will secure LIFE for one year, a handsome premium picture, "Veterans", with the Christmas Annual thrown in—provided your subscription starts before December first. If you are a regular subscriber and are reading this merely because you enjoy good literature, inveigle some unsuspecting friend who is not continuously enlightened to respond to this alluring offer. Remember that you have not lived in vain if you can get anyone else to spend $5.00—just now. If at the end of the year you wish to renew your subscription, you can have it on the same terms.

Free

For a single, solitary two-cent uncancelled postage stamp we will send you a copy of the Miniature Life No. 2, in which will be found a remarkable collection of witticisms; printed in colors.

A PROPER NUMBER

Would it be proper to issue one?



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ONE YEAR $5.00. (CANADIAN $5.52, FOREIGN $6.04)

Halcyon Rose Toilet Requisites

Another Advertisement We Did NOT Write

LAST month in Vogue we reproduced an unsolicited article on Halcyon Rose Toilet Requisites, which appeared in one of the leading Women's Magazines.

Below is another article taken from *another* Women's Magazine of equal note.



Toilet Necessities

A good talcum powder is a necessity at all seasons of the year, and a bad talcum is an abomination, injuring the skin and clogging the pores. Yet amongst the hundreds of talcum powders on the market, it is difficult to discover which are really good. There is one that can be highly recommended, and its manufacturers claim that it is the most expensive. It is as expensive as any of the imported powders, and its price is warranted because of the care taken in its preparation. The powder is strained through the finest of sieves innumerable times until it is almost imperceptible, and it is perfumed with a very high-grade rose extract which gives forth a delicate odor, very different from the cheap rose scents. It is put up in a good-looking bottle, bearing a simple gold label, and sells for 75 cents a bottle.

The extract referred to above is exceedingly pleasant, and is sure to appeal to the woman who delights in the delicious fragrance which a rose garden exhales on a June morning. There is something refreshing and piquant in the rose odor when mingled with the earthy smell of the garden, which is lost in the distilling as a rule; in this perfume it is not, and one may thus enjoy the fragrance of the roses all winter. It is a charming gift to give a fastidious woman, because the neat little cut-glass bottle rests in a handsome leather case in a shade exactly duplicating the red of the jacqueminot rose. A small bottle may be purchased for $2.75, and a larger size for $4.75.

This article appeared in the Magazine's "Shopping Service" column.

The publishers have tried Halcyon Rose Toilet Requisites and appreciate them—

Think so well of them, in fact, that they heartily endorse and recommend them to their readers as very superior articles.

You, too, will appreciate Halcyon Rose Toilet Requisites and be just as enthusiastic when they try them.

Halcyon Rose Perfume....$2.35 to $4.75
Halcyon Rose Toilet Water.....$3.25
Halcyon Rose Face Powder, Flesh, White, Brunette $2.00
Halcyon Rose Sachet Powder.....$2.00
Halcyon Rose Talcum Powder.....$ .75
Halcyon Rose Blush, 75c. (a liquid rouge).

At all the better shops.

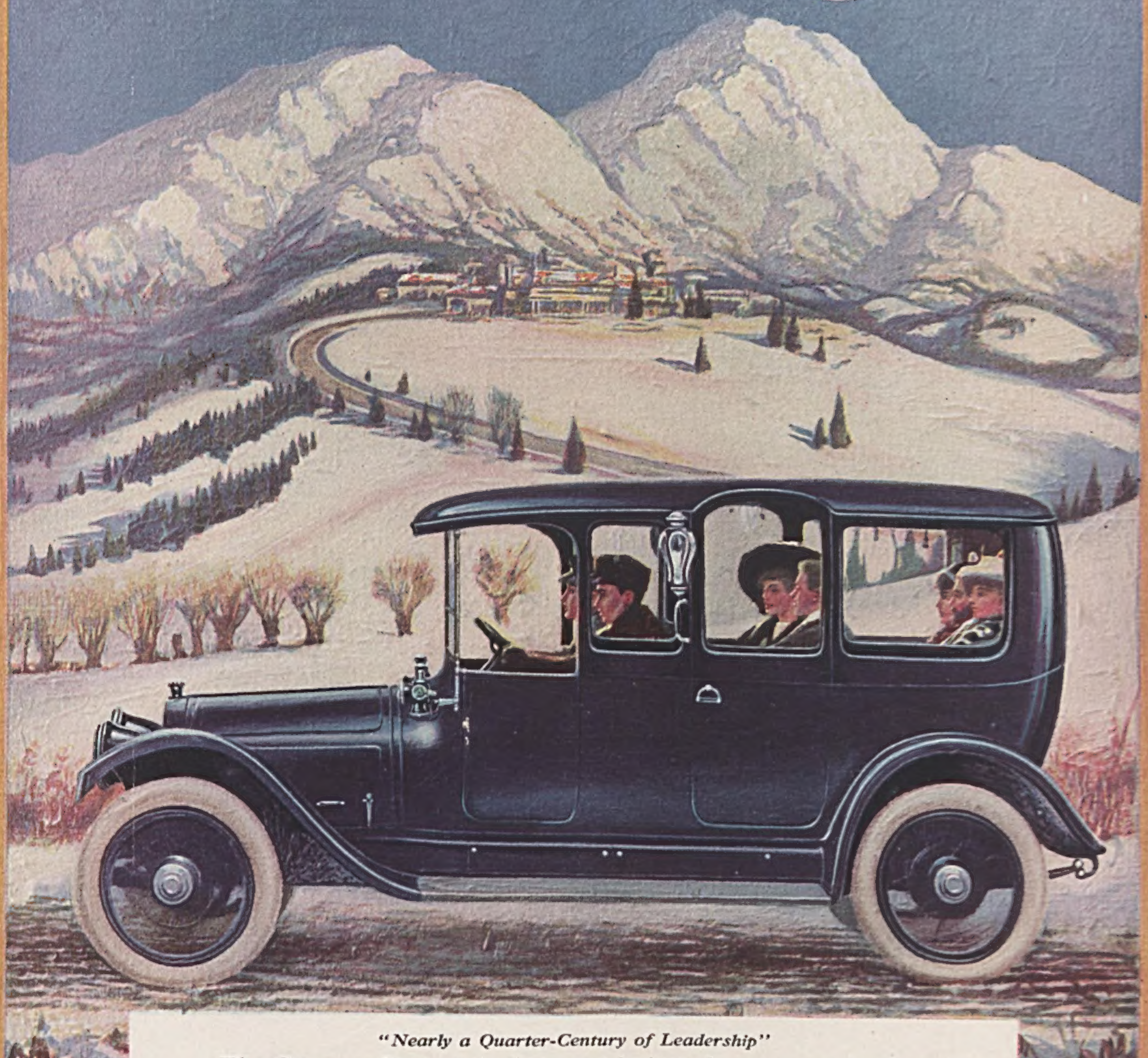
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PERFUMERS

29 West 38th Street NEW YORK

CAREY PRESS, N. Y.

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"Nearly a Quarter-Century of Leadership"

The Stevens-Duryea is the most imitated motor-car in America.
This is true recognition of its leadership for nearly a Quarter-Century.

Limousines and Berlines $5750 to $6200

Stevens-Duryea Company Chicopee Falls Mass "Pioneer Builders of American Sixes"

THREE POINT SUPPORT—UNIT POWER PLANT—

THE CULT OF THE COMPLEXION
ITS THEORY AND PRACTICE

CAREFUL attention to the condition of the skin should be a detail of the toilet as faithfully observed as attention to hair and nails.

Yet many a woman whose thoughtfulness and care have given her a beautiful head of hair or a hand as daintily perfect as a queen's, has been content to neglect her skin and its health—or, at most, to entrust it to some of the many nostrums for which extravagant claims are made. These often fall far short of fulfilling their promises—if, indeed, they work no actual harm.

Every woman who wishes those unfailing charms of freshness and purity of complexion should give careful daily attention to the condition of the skin. Pores clogged with dust—face or hands roughened by the weather or burned by the hot summer's sun—a dry state of the skin, giving a drawn look and coarsened texture — all or any of these mean but one thing, neglect.



COLGATE'S COLD CREAM

Since the days of Cleopatra and Semiramis, a well-kept skin has meant beauty, and it still does. Be a woman's features what they may, be the figure classic in its lines, or merely modernly fashionable and rigid—yet, if the skin be fresh and fair and the outline of the face smoothly rounded and properly full—then she has the name of a beautiful woman.

To keep the skin thus clean and clear, to preserve the graceful lines which Nature has given the cheeks, chin and neck, is by no means difficult if a little patience be exercised. Nothing can change a muddy, disfigured complexion to a fair one in a day—but the faithful use of Colgate's Cold Cream will do much to accomplish this, and in a short time.

The reasons for this are easy to find. First, the skin is porous, and second, it needs oil. Everywhere—all over the body—the little pores of the skin should be busy... away the various... purities formed in... must have this p... it chiefly to four... the liver, the ... and the ski... therefore, th... of the skin... lowed to ... clogged ... or wit... out...

Colgate's Cold Cream gently massaged into the skin softens or dissolves the accumulations in the pores and frees these necessary little outlets. Result—a skin as fair and fresh as Nature meant and often better health.

So much for the pores—now, let us see about the need of the skin for oil. This need should be self-evident—the skin secretes oil itself. The sebaceous glands—those tiny bodies which secrete this oil—should need no help. But poor, cheap soap, the dust and grime of the city streets, the overheated, drying air of modern houses and the too indolent indoor life of many women—all combine to offset the work of these little oil-making glands. Without some help the skin becomes too dry and loses the beautiful suppleness and the satiny smoothness which it should and may have.

Colgate's Cold Cream supplies this needed oil in an ideal form which makes it for any natural deficiency. ... reason of its ... inent suitability ... the fact that it ... be applied whenever ... needed as a dry ... parched skin may be avoided. (It will not ... duce or stimulate the growth of h...

Its daily use softens the skin ... preserves or restores the smooth ... ture which Nature intends and w... helps to a beautiful complexion.

Besides the gratifying effects ... skin itself, Colgate's Cold Cre... the greatest value as a ma... lightening the lines and ... the contour of the face, ... arms. In order that you ... each process of a pro... Colgate & Co. publish ... care of the skin. Just ... Cream is prepared ... care to assure y... and j... tury-... Co...



S



COLGATE'S
COLD CREAM

Cleanliness
Comfort
Charm

A protection against harsh weather,
a soothing refreshment to the skin.

Colgate Quality
—ask your dealer the price

COLGATE & CO., Dept. 45, 199 Fulton St., New York

Colgate Preparations
are most acceptable as Christmas Gifts

Colgate & Co. manufacture the famous Cashmere Bouquet Soap — luxurious, lasting, refined. Another favorite is Colgate's Cold Cream Soap.

There is a wide variety of Colgate Soaps—made to meet every purse and purpose.

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